

# The Modern Language Journal

## CONTENTS

QUESTIONNAIRE STUDY OF 5,000 STUDENTS OF FRENCH IN NEW YORK STATE HIGH SCHOOLS, BEN D. WOOD.....	1
"EXPLICATION DE TEXTES" AND ITS ADAPTATION TO THE TEACHING OF MODERN LANGUAGES, ROBERT VIGNERON .....	19
DOCTORS' DEGREES IN MODERN FOREIGN LANGUAGES, 1926-27, HENRY GRATTAN DOYLE .....	36
CORRESPONDENCE— <i>Bond's Grammar Once More</i> , LAWRENCE M. LEVIN; <i>Canadian Newspapers for the Classroom?</i> ALBERT SCHINZ; <i>Elementary Language in College</i> , HOWARD W. CHURCH; <i>Argentine Books Presented to the George Washington University Library</i> , CECIL KNIGHT JONES.....	40
NOTES AND NEWS .....	44
FOREIGN NOTES.....	52
AMONG THE PERIODICALS.....	55
PERSONALIA.....	58
BOOK REVIEWS—HELEN B. SMITH, ERNST FEISE, C. F. ZEEK, EDMUND K. HELLER, ALFRED KARL DOLCH, JOHN VAN HORNE, WILFRED A. BEARDSLEY, ALICE H. BUSHEE, ARTHUR L. OWEN, LUCILE K. DELANO, ADOLPH B. BENSON.....	62
BOOKS RECEIVED .....	80

Entered as second-class matter, April 26, 1920, under Act of March 3, 1897, at the post office at Menasha, Wis. Acceptance for mailing at the special rate of postage provided in Section 1103, Act of October 3, 1917, authorized September 24, 1918.

THE MODERN LANGUAGE JOURNAL is published monthly from October to May inclusive by the National Federation of Modern Language Teachers.

The subscription price is \$2.00 a year; 30 cents a single copy, postage free. Foreign postage: Canada, 20 cents; other foreign countries, 25 cents extra.

Communications for the editors and manuscripts should be addressed to B. Q. Morgan, Managing Editor, University of Wisconsin, Madison, Wis.

All business letters and advertisements should be addressed to C. H. Handschin, Business Manager, Oxford, Ohio.

# The Modern Language Journal

Published by

THE NATIONAL FEDERATION OF MODERN LANGUAGE TEACHERS

## *Executive Committee*

CHARLES W. FRENCH, Boston University, *President*.  
W. A. BEARDSLEY, Goucher College, Baltimore, Md., *Vice President*.  
C. E. YOUNG, State University of Iowa, Iowa City, *Secretary*.  
J. D. FITZ-GERALD, University of Illinois, Urbana (representing  
American Association of Teachers of Spanish).  
C. H. HANDSCHIN, Miami University, Oxford, Ohio.  
F. C. BARNES, Union College, Schenectady, N. Y.  
F. C. DOMROESE, Wabash College, Crawfordsville, Ind.  
E. W. BILLETDOUX, Rutgers College, New Brunswick, N. J.  
HUGH A. SMITH, University of Wisconsin, Madison.

## *Managing Editor*

BAYARD QUINCY MORGAN, University of Wisconsin, Madison

## *Assistant Managing Editors*

ALBERT SCHINZ, Smith College, Northampton, Mass.  
HENRY GRATTAN DOYLE, George Washington University, Wash-  
ington, D. C.  
PETER HAGBOLDT, University of Chicago, Chicago, Ill.

## *Associate Editors*

LAURA B. JOHNSON, University of Wisconsin High School, Madison.  
JOEL HATHEWAY, care School Committee, Boston, Mass.  
LAWRENCE A. WILKINS, Director of Modern Languages in the  
High Schools, New York City.  
JOHN VAN HORNE, University of Illinois, Urbana, Ill.

## *Business Manager*

C. H. HANDSCHIN, Miami University, Oxford, Ohio.

## AFFILIATED ASSOCIATIONS OF MODERN LANGUAGE TEACHERS

### THE CENTRAL WEST AND SOUTH—

*President*, E. B. de SAUZÉ, Public Schools, Cleveland, Ohio.  
Wisconsin, Michigan, Kansas, Indiana, Missouri, North and South Dakota,  
Oklahoma, Nebraska, Minnesota, Iowa, and the Chicago Society of Romance  
Teachers. Remit all subscriptions in above territory directly to the Business  
Manager.

### NEW YORK STATE

*President*, JAMES F. MASON, Cornell University, Ithaca.  
*Secy.-Treas.*, FERDINAND DI BARTOLO, Hutchinson High School, Buffalo.

### MIDDLE STATES AND MARYLAND (including VIRGINIA)—

*President*, LAWRENCE A. WILKINS, Director of Modern Languages in the  
High Schools, New York City.

*Secy.-Treas.*, WILFRED A. BEARDSLEY, Goucher College.

### NEW ENGLAND—*President*, LOUIS J. A. MERCIER, Harvard University.

*Secy.-Treas.*, MICHAEL S. DONLAN, Dorchester High School for Boys, Dor-  
chester, Mass.

### NEW JERSEY—*President*, WILLIAM MILWITSKY, Barringer High School, Newark.

*Secy.-Treas.*, MISS C. M. CARRIGAN, South Orange High School, South Orange.

### AMERICAN ASSOCIATION OF TEACHERS OF SPANISH—*President*, LAWRENCE A.

WILKINS, Director of Modern Languages in the high schools of New York City.

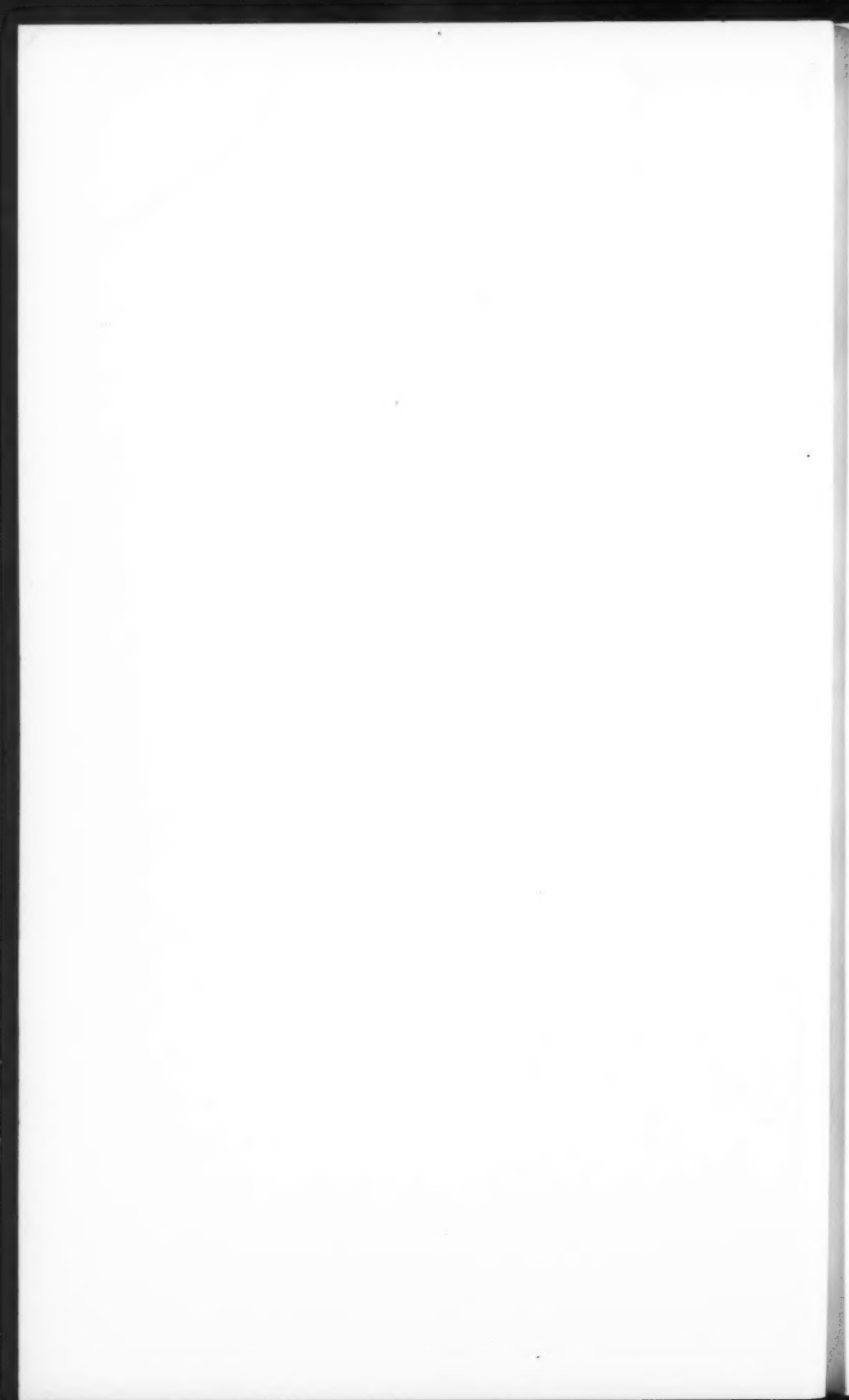
*Secy.-Treas.*, W. M. BARLOW, Curtis High School, New York City.

### PENNSYLVANIA—*President*, IRVING L. FOSTER, Pa. State College.

*Secy.-Treas.*, Pearl Badger, Academy High School, Erie, Pa.

The State Modern Language Associations of Texas, North Carolina, Nevada,  
Washington, and Southern California.







# The Modern Language Journal

VOL. XII

OCTOBER, 1927

No. 1

## QUESTIONNAIRE STUDY<sup>1</sup> OF 5,000 STUDENTS OF FRENCH IN NEW YORK STATE HIGH SCHOOLS

### I. SOURCE OF DATA

IN JUNE 1925 a new-type examination consisting of 275 separate, objectively scored items, scaled to cover the whole range of achievement in the first four years of high school French, was administered to about 20,000 students at the end of the second, third, and fourth year classes, as the second half of the regular 3-hour Regents examination in French II, III, and IV. The results of this extensive objective survey of achievement in French, and the parallel surveys of achievement in Spanish, German, and Physics on a state-wide basis, have been analyzed in detail, and will be made available in a forthcoming volume under the title *New York Experiments with New-Type Modern Language Tests* (Macmillan). The present paper<sup>2</sup> deals only with the answers of 5084 students to the following questions printed on the new-type French<sup>3</sup> test mentioned above:

<sup>1</sup> This study was made possible by grants from the Commonwealth fund, the Carnegie Corporation, and the Modern Foreign Language Study, and by the coöperation of the Examinations and Inspections Division of the New York State Department of Education and of the research staff in the office of the Dean of Columbia College. Acknowledgments are heartily made for advice and help received from Dean H. E. Hawkes and Professors J. J. Coss, R. H. Fife and A. L. Jones of Columbia University; Drs. Sullivan, Skinner, and Price of the New York State Department of Education; and many others who have directly and indirectly helped in this coöperative project.

<sup>2</sup> A more detailed report of this study has been submitted to the Modern Foreign Language Study.

<sup>3</sup> This test and the others used in the survey have been revised and published with high school norms by the World Book Co., Yonkers, N. Y.

Full name \_\_\_\_\_; Boy or Girl? \_\_\_\_\_; Present age in years \_\_\_\_\_ and months \_\_\_\_\_; What course are you taking in High School? \_\_\_\_\_; What two subjects do you like best in High School? \_\_\_\_\_; What subjects do you like least in High School? \_\_\_\_\_; Do you wish to continue the study of French? \_\_\_\_\_; If so, why? \_\_\_\_\_ and how long? \_\_\_\_\_; If not, why? \_\_\_\_\_; How many school years have you studied French? \_\_\_\_\_; date? \_\_\_\_\_; Do you plan to go to some other school or college after you graduate from High School? \_\_\_\_\_; If so, what school or college? \_\_\_\_\_

About 98 per cent of the students who took the Regents examinations in French II, III, and IV answered these questions, but with the means at our disposal we have been able to make only a few of the most easily managed tabulations. The questionnaire returns which we have analyzed were chosen at random, but in such a manner as to give approximately proportional representation to the French II and III classes and to each of three groups of schools: (a) those in New York City, (b) those in other large cities, and (c) schools in small towns and villages which, for convenience, we call as a group "small schools." Since the total number of papers in the French IV class was less than 500, all of the French IV questionnaires that were available were used. Table 1 shows the approximate distribution of the 5,084 students by classes and schools:

TABLE 1.

Numbers of students in the questionnaire sample from each class and from each of three indicated groups of schools.

	A. New York City	B. Other Cities	C. Small Schools	Total
French II	1,473	760	611	2,844
French III	748	557	483	1,788
French IV	(300)*	(100)*	(52)*	452
Totals	2,521	1,417	1,146	5,084

\* Some of the French IV papers, namely from the lower half of the class, were being used in another study and unfortunately escaped inclusion in our tabulations. The division of French IV students into school groups is only an estimate arrived at solely for the purposes of this table; this division is not used elsewhere in this study since indications from such small numbers of returns would have little reliability.

It was hoped that this distribution would afford representative samplings of the French II and French III classes. It appears from Table 2, however, that our sample favors the upper quarters of these two classes, according to state-wide new-type medians and quartiles. In French II and III only about 18% of the students in our sample are below the state-wide lower quartiles, and roughly 29% are above the state-wide upper quartiles.

TABLE 2.

Achievements of 5,084 students in the questionnaire sample in terms of state-wide new-type test norms.

Class		Numbers and percents of students in each class who secured scores that were—			State-wide quartile and median scores	
		Below state-wide lower quartile	Between state-wide upper and lower quartiles	Above state-wide upper quartile		
French II	N	483	1,505	856	LQ	119
					Mdn	150
	%	17.0%	53.0%	30.0%	UQ	182
French III	N	335	953	500	LQ	156
					Mdn	184
	%	18.7%	53.3%	28.0%	UQ	211
French IV	N	109	232	111	LQ	178
					Mdn	206
	%	24.1%	51.4%	24.5%	UQ	234

*Numbers of boys and girls in each year of French.* If our sample of 5,084 cases is representative of the whole group of students of French in New York State high schools, we may conclude from Table 3 that for every\* two boys there are three girls who take French.

TABLE 3.  
Numbers and percents of boys and of girls in each class and in the  
total questionnaire sampling

		Boys	Girls	Total
French II	N	1218	1626	2844
	%	43%	57%	100%
		$\frac{b}{g} = 75\%$	$\frac{g}{b} = 133\%$	
French III	N	738	1050	1788
	%	41%	59%	100%
		$\frac{b}{g} = 70\%$	$\frac{g}{b} = 144\%$	
French IV	N	126	326	452
	%	28%	72%	100%
		$\frac{b}{g} = 39\%$	$\frac{g}{b} = 257\%$	
II + III + IV	N	2082	3002	5084
	%	41%	59%	100%
		$\frac{b}{g} = 70\%$	$\frac{g}{b} = 144\%$	

TABLE 4.

Percents of boys and of girls in each class who, according to state-wide quartiles for each class, are in the lowest quarter (LQ), the middle half (mid 50%), and the highest quarter (HQ). The figures unfavorable to boys are printed in black-faced type in the first line of percents; figures unfavorable to girls are black-faced in the second line of percents. The general indication is that the sexes are very nearly equal as to achievement in French, since the differences are not large in any class, and disappear when the classes are merged (II+III+IV).

	French II			French III			French IV			II+III+IV		
	L. Q.	Mid 50%	H. Q.	L. Q.	Mid. 50%	H. Q.	L. Q.	Mid. 50%	H. Q.	L. Q.	Mid. 50%	H.Q.
Boys	15.2	52.6	32.2	21.0	54.6	24.4	29.4	45.2	25.4	18.0	53.0	29.0
Girls	18.3	53.1	28.6	17.5	53.4	31.1	22.1	53.7	24.2	18.0	53.0	29.0

## II. CHRONOLOGICAL AGE DATA

*Medians and interquartile ranges of ages in each class.* According to Table 5, chronological age seems to have very little to do with year-class location of students. The median ages of the third and fourth year classes are almost exactly the same, 17 years 3

TABLE 5.

Frequency and percentage distributions of chronological ages of 5,084 students who took the Regents Examinations in French II, III, or IV in June 1925, by classes and for all three classes together, with medians, quartiles, and interquartile ranges.

AGE	Frequencies				Approximate Percentages			
	II	III	IV	Total	II	III	IV	Total
No. Answer	7	1	5	13	0.3		1.0	0.2
11-12.99	2			2				
13-13.99	35	1		36	1.2			0.7
14-14.00	186	29	3	218	6.5	2.0	1.0	4.5
15-15.99	507	187	50	754	18.1	10.0	11.0	14.7
16-16.99	889	514	127	1530	31.2	29.0	28.0	30.0
17-17.99	714	669	148	1531	25.0	37.0	33.0	30.0
18 18.99	361	295	74	730	12.7	17.0	17.0	14.3
19-19.99	97	72	25	194	3.4	4.0	6.0	4.0
20-20.99	33	17	10	60	1.2	1.0	2.0	1.2
21-21.99	6		5	11	.2		1.0	.2
22-22.99	3	1	1	5	.1			.1
23-23.99		2	2	4				.1
24-46	4		2	6	.1			
Total	2844	1788	452	5084				
L. Q.	15.93	16.45	16.43	16.16				
Median	16.77	17.24	17.28	17.00				
U. Q.	17.80	17.91	18.08	17.83				
$Q_3-Q_1$	1.87	1.46	1.55	1.67				

months, and that of the second year class is only 6 months lower. Approximately 60 per cent of the 5,084 students in our sample are between 16 and 17.99 years old. In the French II class about 26% are younger than 16.0 and about 18% are older than 18.0 years. In French III and IV about 12% are younger than 16.0 and about 17% are younger than 17.0 years. About 5% of the students in

French II and III are 19 years or older, and about 9% of the 4th year class are 19 or above.

The variability of the ages of the French II students is slightly greater than that of the other two classes, as measured by the interquartile ranges. In view of the mixture of "young" and "old" students in the same class displayed by these figures, one may wonder at the present apathy of those who object to the proposal that students be classified according to actual achievement on the ground that it would break down the "social maturity" solidarity of the classes!

Figures compiled for boys and girls separately show that the differences are entirely negligible.

*Relation between age and school group.* Table 6 shows differences between the ages of students from the above mentioned three groups of schools. In both French II and III classes the New York

TABLE 6.

Medians, quartiles, and interquartile ranges of chronological ages of 5,084 students who took the Regents Examinations in French II, III, and IV in June 1925, by classes and city and rural groupings of schools.

	French II			French III			French IV
	A. New York City	B. Other Cities	C. Small Schools	A. New York City	B. Other Cities	C. Small Schools	
Number of Cases	1473	760	611	748	557	483	452
Lower Quartile	15.37	16.34	16.43	16.12	16.81	16.86	16.43
Median Age	16.4	17.13	17.36	16.78	17.48	17.55	17.28
Upper Quartile	17.25	17.91	18.33	17.55	18.05	18.30	18.08
Interquartile Range of ages in years	1.88	1.57	1.90	1.43	1.24	1.44	1.65

City students are about eight months younger on the average than the students in group C, and about six months younger on the average than the students in group B. The differences between these three groups are greater in the French II class than in the



French III class. In French II, over a fourth of the New York City students are under 15½ years and more than a fourth of the students from group C are older than 18.3 years. The B and C groups are nearly of the same average age but the C group has a larger number of excessively over-age students, as shown by the difference between the upper quartiles of these two groups in both French II and III.

The age variabilities of the small and New York City groups are about equal in French II and III, and are slightly greater than the variabilities of the French II and III students from other cities. The variability is somewhat greater in French II than in French III for all three groups.

*Relation of age to relative achievement in each class.* Table 7 shows the median ages and interquartile ranges of the lowest

TABLE 7.

Medians, quartiles, and interquartile ranges of chronological ages of students who took the Regents Examinations in French II, III, and IV in June 1925, by classes and according to relative achievement in each class, that is, lowest quarter, middle half, and highest quarter, the division being made on the basis of state-wide quartile scores.

	French II			French III			French IV		
	Lowest Quarter	Middle Half	Highest Quarter	Lowest Quarter	Middle Half	Highest Quarter	Lowest Quarter	Middle Half	Highest Quarter
Number	483	1505	856	335	953	500	109	231	111
Highest Quartile	16.56	16.03	15.47	16.8	16.52	16.17	16.95	16.50	16.22
Median Age in Years	17.51	16.83	16.35	17.55	17.30	16.97	17.58	17.26	16.90
Lowest Quartile	18.48	17.73	17.20	18.4	17.94	17.62	18.43	18.12	17.73
Interquartile Range	1.92	1.70	1.73	1.60	1.42	1.45	1.48	1.62	1.51

quarter, middle half, and highest quarter of the students in each class. There is a negative correlation between achievement and chronological age in all three classes. The decrease in median age from the lowest to the highest quarter is consistent in all three

classes, but is greatest in the French II class. On the average, the highest quarter students in the French III and IV classes are about seven months younger than the students in the lowest quarter, and in French II the highest quarter students are more than a year younger than the lowest quarter students. It is a curious fact that the median ages of the lowest quarters in all three classes are practically identical, that is, about 17.5 years.

The variability in the highest and lowest quarters of the French III and IV classes is about equal, but in the French II class the variability of the lowest quarter of the students is about .3 of a year greater than of the middle half and highest quarter students. The variability in all of the French II quarters is greater than in all of the French III and French IV quarters.

*Relation between age and sex by year classes and by quarter standing.* The boys grow consistently older from French II to III to IV, the medians being 16.83, 17.08 and 17.56 years, respectively; but the French III girls are slightly older than the French IV girls, the medians for the classes in order being 16.73, 17.33 and 17.17 years. The girls in all three classes are slightly less variable as to age than the boys, the differences being greatest in French IV and least in French II.

TABLE 8.

Median ages of boys and of girls in middle half and in the lowest and highest quarters of each class.

	BOYS			GIRLS		
	L. Q.	Mid. 50%	H. Q.	L. Q.	Mid. 50%	H. Q.
French II	17.83	16.96	16.22	17.35	16.75	16.43
French III	17.58	17.24	16.54	17.55	17.38	17.11
French IV	17.81	17.66	17.17	17.50	17.22	16.83

Table 8 shows that the differences between the median ages of the highest and lowest quarters in French II and III are greater for the boys than for the girls. In other words, the negative correlation between chronological age and relative achievement in two classes is greater for the boys than for the girls, and is about the same for boys and girls in French IV. The negative correlation between age and achievement is greatest in the French II class and least in the French IV class for both boys and girls. The

median age of the French II lowest quarter boys is slightly greater than that of the French IV lowest quarter boys, but the difference between the median age of the highest quarters in French II and French IV is about ten months in the opposite direction. The highest quarter French II boys are 18 months younger on the average than the lowest quarter French II boys. The corresponding difference for girls is about eleven months. It should be noted that French III girls in all quarters are slightly older than French IV girls.

The variability of ages is smaller in the highest quarters than in the lowest for both boys and girls in all three classes. The general indication seems to be that relatively high achievement means relatively greater homogeneity in New York high school classes as constituted in June 1925.

*Relation between age and quartile standing by classes and school groups.* Table 9 shows that all N. Y. C. quartile groups are younger on the average than corresponding quartile groups from the other cities and small school groups. This is an important

TABLE 9.

Median ages of Boys and Girls in each quartile group of the French II class according to school group. The trends shown in this table hold for French III very closely.

	BOYS			GIRLS		
	L. Q.	Mid. 50%	H. Q.	L. Q.	Mid. 50%	H. Q.
Small Schools	18.0	17.5	16.6	17.6	17.5	16.6
Other Cities	18.3	17.3	16.5	17.4	17.0	16.9
N. Y. C.	17.1	16.8	16.0	16.9	16.4	16.2

indication because it has been shown<sup>4</sup> that Modern Language students in N. Y. C. schools who take the Regents Examinations in French II, III, and IV achieve more than students in corresponding year-classes from the small schools. The present finding shows that they do this in spite of, or more probably because of, being almost a year younger.

Table 9 also confirms the indication of Table 8 that there is a consistent negative correlation between achievement and age,

<sup>4</sup> *Op. cit.* first paragraph of this report. See table 21 *et. seq.*

since it is true of all three school groups, and that this negative correlation is somewhat greater for boys than for girls.

These studies of the inter-relations of age, achievement in French, year-class location, size of school, etc. seem important enough to report because of the light they shed on the status of educational guidance in the high schools. In the matter of teaching children, the old saying that opportunity knocks but once applies with crucial aptness. What are teachers of French doing with the several fleeting years of the lives of the thousands of youngsters entrusted to their care? Why are students 18 years old or older kept in French classes when at the end of the third or even the fourth year they are, often in spite of having "repeated" once or twice still in the lowest quarter of the class, which means that they are usually far below the average of the next lower class, and not infrequently below the average of the second<sup>b</sup> lower class? There is of course some poor teaching in French as in all subjects, but the fundamental trouble seems to be an almost complete neglect of the duty of educational guidance. The gravity of the situation is further emphasized when we consider the relation of length of time French has been studied in school to year-class location, to quartile standing, and to school group.

### III. HOW LONG FRENCH HAS BEEN STUDIED

*Percents of boys and girls in each class that have studied French in school 1, 2, 3, 4, and 5 or more years. Tables 10, 11 and 12 show*

TABLE 10.

Proportions of boys and of girls in French II who have studied French 1, 2, 3, and 4 or more years.

Percentages (all quarters)

	No Ans.	1 yr.	2 yrs.	3 yrs.	4 yrs.
Boys	1.23%	2.30%	84.2%	10.80%	1.31%
Girls	1.70%	3.60%	86.7%	7.31%	0.42%
Boys + Girls	1.50%	2.95%	85.5%	8.95%	0.95%
	5.0%		85.0%	10.0%	

<sup>b</sup> *Op. cit.* pages 19-38 and 154-183.

TABLE 11.

Proportions of boys and of girls in French III who have studied French 1, 2, 3, and 4 or more years.

	No Ans.	1 yr.	2 yrs.	2 yrs.	4 yrs.	5 yrs.
Boys	1.62%	1.62%	3.10%	86.3%	6.3%	1.10%
Girls	0.76%	1.33%	3.62%	92.0%	2.1%	0.20%
Boys + Girls	1.05%	1.43%	3.43%	90.0%	3.55%	0.49%
		6.0%		90.0%		4.0%

these percents in detail. In French II and III 85% and 90%, respectively, report that they have studied French in school for the normal number of years; but in French IV only 62% say they have studied French four years, 33% reporting that they have "taken" French only 3 years or less. In French II and III only 5% and 6% of the students say they are undertime. The percents of overtime students in the three classes in order are 10%, 4%, and 5%. There are no significant differences between the sexes as to length of time French has been studied in school.

TABLE 12.

Proportions of boys and of girls in French IV who have studied French 1, 2, 3, 4, 5, and 6 or more years.

	No Ans.	1 yr.	2 yrs.	3 yrs.	4 yrs.	5 yrs.	6 yrs.
Boys	2.40%	0.80%	4.00%	21.6%	61.6%	3.20%	2.80%
Girls	3.46%	2.20%	5.97%	24.2%	62.2%	1.57%	1.57%
Boys + Girls	3.16%	1.80%	5.42%	22.6%	62.1%	2.06%	2.26%
		10.0%		23.0%	62.0%		5.0%

*Relation between quarter standing and time.* Table 13 shows that the "correlation" between achievement and reported length of time spent in "taking" French in school is negative. The percent of overtime students is greater in the lowest than in the

highest quarter, and the proportion of normal or undertime students is greater in the highest than in the lowest quarter. This is one of the most significant revelations of the questionnaire, because usually both colleges and high schools have overestimated the significance of "time-serving" as a condition for and as a measure of achievement, as grossly as they have in actual practice neglected the fundamental fact of individual differences. Colleges still define their admission requirements in terms of numbers of years that subjects have been "taken," and examining agencies like the College Entrance Board and the New York State Regents

TABLE 13.

Proportions of students in each quartile group in French II who have studied French in school one year, two years (the normal time), and three or more years. The table for French III is consistent with this one and need not be reproduced.

	BOYS			GIRLS			BOYS AND GIRLS		
	3 or more	2 yrs.	1 yr.	3 or more	2 yrs.	1 yr.	3 or more	2 yrs.	1 yr.
L. Q.	26%	66%	1%	15%	80%	3%	19%	73%	2%
Mid. 50%	11%	84%	2%	5%	91%	2%	8%	88%	2%
H. Q.	4%	92%	3%	5%	85%	9%	4%	90%	5%

still prescribe minimum sentences of "doing time" for admission to the various French examinations. For example, ordinarily no student will be permitted to attempt the French IV examination until he can certify that he has studied French *in* school for a minimum of four years! The value of "repeating" courses once "failed" has been greatly overestimated. It would be much more logical and constructive to prescribe a maximum time limit, if so irrelevant a factor as time is to be considered at all in measuring the achievement of individual students.

The "negative correlation" of Table 13 seems to be greater for boys than for girls. In French II, 92% of highest quarter and only 68% of lowest quarter boys have studied the normal number of years, two. In contrast with this, the corresponding percents of girls are nearly equal, 85% and 80%, respectively. More than one in four of lowest quarter boys have studied three years or more, and are still in the lowest quarter of French II; but only one in 25



of the highest quarter boys have studied French three or more years.

*Relation between time studied and school group.* The percents of French II boys who had "taken" French three or more years in N. Y. C., other cities, and small schools are 8%, 14%, and 24%, respectively. Thus overtime is three times as frequent in the small schools as in N. Y. C. schools. When boys and girls are treated as one group, the percents are slightly reduced, but the order of the school groups is unchanged; 17% of the French II students in the small schools as against 6% in N. Y. C. schools have "taken" French three years or more.

TABLE 14.

Proportions of students in each class who wish to continue the study of French. The columns headed "0" show the proportions of students in each class who say definitely they will not continue French.

	No Ans.	Undecided	0	1 or 2 yrs.	3 or 4 yrs.	5+ yrs.
French II	2.0%	10%	33.5%	38.0%	12.0%	4.5%
French III	1.5%	17%	34.5%	22.0%	19.0%	6.0%
French IV	19.0%	0	11.0%	10.5%	37.0%	22.5%
French II	12.0%		33.5%	54.5%		
French III	18.5%		34.5%	47.0%		
French IV	19.0%		11.0%	70.0%		

#### IV. HOW LONG THE STUDY OF FRENCH WILL BE CONTINUED

In French II and III, 54% and 47%, respectively, wish to continue the study of French; and but one in three in these two classes say definitely they do not wish to continue the study of French at all. In French IV, 70% of the students wish to continue and about one in ten say they do not wish to continue the study of French. It seems significant that, in spite of the large elimination rate, the same proportions of students in French III and in French II say definitely they do not wish to continue the study of French. Why do French teachers fail to impart a living interest in the French language and in the history, literature and culture of France even after having students in their classes 2, 3, or 4 years? Since our main purpose in this paper is to present facts, in so far as our questionnaire reveals facts, we leave this and similar

questions for later discussion by modern language teachers and others. It is of even greater significance that the proportions of students who wish to continue the study of French for three, four, and five or six additional years increase from French II to French IV. There are only negligible differences between boys and girls with respect to proportions that desire to continue the study of French. In French IV a larger proportion of the girls wish to continue, 75% as against 55% of the boys, and in French III and IV slightly smaller proportions of the girls say they will discontinue.

*Relation of continuance of study of French to quarter standing in each class.* In general there seems to be some relation between achievement and reported interest in French. In French II and III the proportions of lowest quarter students who wish to discontinue, or who are undecided, is roughly two times the corresponding proportions in the highest quarters, 48% against 24%; and the proportions who wish to continue are about 40% in the lowest and 60% in the highest quarter. The curve for proportions desiring to continue three or more years rises consistently from lowest quarter to highest quarter and also from French II to French IV.

The positive correlation between *reported* interest and *effective* interest (i. e. achievement) is not, however, high enough to justify the acceptance of the *reported interests* or academic or vocational ambitions of students as guides to their educational or vocational placement. It has long been known that the reported interests of children are extremely variable from year to year, and this study shows that large proportions of students report a supreme liking for, and interest in, a field of study in which they are hopeless failures so far as actual achievement in the fundamental aspects of the subject-matter is concerned. Students simply do not know what their *enduring* and *effective* interests are, nor what their educational and vocational aptitudes are. The vogue of the free elective system, whatever its superiority over the old iron-clad curriculum, has the disadvantage of shifting a large part of the responsibility of educational guidance from the teachers to the students, and of setting up very serious difficulties in the way of maintaining continuity in the school programs of students.<sup>6</sup>

<sup>6</sup> Cf. Thorndike: "The Diversity of High School Students' Programs" Teachers College Record, March 1913, pp. 111-121.

#### V. REASONS GIVEN BY 5,000 BOYS AND GIRLS FOR WISHING TO CONTINUE OR DISCONTINUE THE STUDY OF FRENCH

As indicated in the preceding section, about 2,650 out of 5,000 odd students of French, or about 52%, reported that they wished to continue the study of French one or more years. 800, or about 16%, give no answer or say that they are undecided; and 1,600, or about 32%, say definitely that they do not wish to continue the study of French. The distribution of the reasons given by the 5,000-odd students for wishing either to continue or to discontinue the study of French is as follows: about 50% say they like the language, 7% say they need the language or credit for it, 3% say they will continue the study because they need it to satisfy college entrance requirements, 3% say they are taking the language and will continue it because they wish to become teachers, 7% say they wish to discontinue the language so that they may take up some other language, 8% say they do not like French, 15% say they do not need it, and 7% give no answer at all.

Larger proportions of French IV and III students like the language than of French II students, larger proportions of girls than of boys like the language in all three classes, and approximately equal proportions of girls in all three classes like the language. No boys take the language because they want to teach it. About 11% of the girls in French IV say they take the language because they wish to teach it. No girls in French IV say they take the language because they need it, although in French II 17% of the girls say they take it because they need it. "Need" here probably means desire for a diploma for which "passing" a certain number of "years" of the language is one of the prerequisites.

*Relation of reasons for continuing the study of the language to quarter standing in each class.* There is a slight positive correlation between liking a language and succeeding in it and a negative correlation between achievement in a language and a reported need for it. There is slight positive correlation between achievement in the language and reported desire to teach the language.

*Sex differences as to reasons given for continuing or discontinuing the study of French.* There are no sex differences worth noting in French II and III as to reasons for continuing. In French IV approximately equal proportions of the girls in all quarters like

French, but only 46% of the boys in the lowest as against 90% in the highest quarter say they like French.

Among those who plan to discontinue, "Don't need" is given as the reason by 42% of French II boys and by 64% of French IV boys; and by 52% and 29% of the girls in these two classes, respectively. Twice as large a proportion of boys in French II (26%) as in French IV (11%) say they will discontinue French in order to take up another language; while the proportion of girls in French II that discontinue for this reason (19%) is only half as large as that in French IV (39%).

There is no pronounced relationship between achievement and reasons for discontinuance in French II and III, but there seems to be a very high positive correlation for French IV students between achievement and desire to take another language; and very high negative correlation between achievement in French IV and a report of no need for the language.

#### VI. SUBJECTS MOST LIKED

The order of preference in all three classes from most often liked to least often liked is:

Modern Language	(25%-35%)
English	(22%)
Social Sciences	(16%)
Mathematics	(15%)
Natural Sciences	(12%)
Ancient Languages	(5%)
Art, Commercial and Miscellaneous subjects (3%)	

The degree of liking, as well as the order of preference, is about the same in all three year-classes for all of the subject-matters except the modern languages, which are preferred more often by French IV (35%) than by French II and III students (25%). In all three classes the preference for the modern and ancient languages increases notably from lowest to highest quarters. In French II and III the social and natural sciences are less preferred in the highest than in the lowest quarter, and in French IV the popularity of mathematics is less in the highest than in the lowest quarter.

#### VII. SUBJECTS MOST DISLIKED

The subject most disliked by students of French in all three classes is mathematics (25-30%), and the subject least often dis-

liked in French III and IV classes is the modern language (5-10%). French II students dislike the modern languages more often than they dislike social sciences, natural sciences, English, or the miscellaneous group of subjects. The dislike for mathematics and the social and natural sciences increases from French II to French IV; while the proportions disliking ancient and modern languages decreases from French II (16%) to French IV (5%). About equal proportions (8%) of all three classes dislike English.

#### VIII. PLANS OF STUDENTS OF FRENCH FOR FURTHER EDUCATION BEYOND THE HIGH SCHOOL

The proportions of French II, III, and IV students who plan to go to some kind of college are 79%, 82%, and 72%, respectively; and to liberal arts college 66%, 73%, and 72% respectively. Thus the proportions planning to go to liberal arts colleges increase slightly from French II to French IV, but the proportions that plan to go to some kind of a college decrease slightly. The proportions planning to go to college increase from lowest to highest quarters in all three classes. Only 50% of the lowest quarter students in French II plan to go to a liberal arts college and only 66% plan to go to some kind of college; while 75% of the highest quarter French II students plan to go to a liberal arts college and 85% to some kind of college. One half of the lowest quarter and 86% of the highest quarter French IV students plan to go to a liberal arts college. The percents of students who plan any further education beyond high school increase from lowest to highest quarters in all three classes.

The proportions of students in the lowest and highest quarters who plan to go to a liberal arts college are 76% and 86% in the New York City schools, 54% and 84% in the small schools, and 54% and 76% in the schools in other cities.

One of the general indications of these data is that an unjustifiably large majority of the boys and girls in all three French classes are highly indoctrinated with the "college idea," not excepting many who are "overtime" and "over-age" for their classes, and still in the lowest quarter.

New York City students seem to be more promiscuously indoctrinated with the "college idea" than students from the other school groups, since the proportion of lowest quarter New York

City students (76%) that plan to go to a liberal arts college is just equal to that of the highest quarter students in other cities. It is just as much a part of the obligation of the schools to give proper educational guidance, to foster reasonable and feasible ambitions, and to prevent the rise of desires impossible of fulfillment, as it is to teach in the narrower sense.

Nearly every paragraph in this summary report might lead to interesting discussion, but we have largely refrained from interpretative comment, partly because of space limitations, partly because it seems more appropriate to leave such interpretation and discussion to modern language teachers and administrators.

Indeed, it is hoped that the questions raised by the showings of Tables 9 and 13 may lead to further investigation by language men of these important problems.

*Columbia College*  
*Columbia University*

BEN D. WOOD



## "EXPLICATION DE TEXTES" AND ITS ADAPTATION TO THE TEACHING OF MODERN LANGUAGES

*EXPLICATION DE TEXTES* is little known in this country.<sup>1</sup> Some think it consists merely in looking for sources and collecting variants; many mistake it for empty talk and conversation drill; and the first impression of students generally is that a new torture has been invented. The truth is that it is nothing but a method of scientific research and accurate literary interpretation apropos of a text chosen for its significance or its beauty or both. The purpose of this article is to show what emphasis the French put on it in their academic curricula; to give an idea of its aim and value through its different varieties; and to propose an adaptation of it to the specific needs of the American student in modern languages.

A striking fact when one turns the pages of a *programme d'études* for the *Lycée* is the absence of literature courses. It had not always been so; but at last

les Inspecteurs généraux s'aperçurent que les lycées et les collèges étaient pleins de petits Brunetières qui débitaient en tranches nos quatre siècles de littérature moderne devant des classes passives et mornes.<sup>2</sup>

Students did not get much profit out of such courses, except memorized formulas about works they had never read. Literature courses were then suppressed, and *explication de textes*, which a few daring pioneers had been using for some time, was given a fair trial. It proved to be successful, and the method received official recognition in the *programmes de 1902* and the *instructions de 1909*. It has been ever since one of the most important exercises in *Lycée* as well as University classes.

<sup>1</sup> As far as I know, only the following institutions offer *Explication de textes* or anything similar as a special course of graduate level: Brown University (*Explication de textes*); Bryn-Mawr College (*Seminary in French Literature*); University of Chicago (*Explication de textes*); Harvard University (*Seminary: Exercises in text interpretation*); Middlebury College (*Explication de textes*); Ohio State University (*Explication de textes*); Princeton University (*French text interpretation*); Smith College (*Study of representative passages from standard authors*); Harvard University uses *explication de textes* likewise in connection with other methods, both in graduate and undergraduate courses.

<sup>2</sup> G. Lanson, *Quelques mots sur l'explication de textes*, in *Méthodes de l'Histoire Littéraire*, p. 55, Paris, 1925.

After the completion of the *Premier Cycle*, the Lycée student has two years to prepare for the first part of the *Baccalauréat*. In the course of these two years, out of five hours given each week to the study of French, four are devoted to commentaries on significant texts of the 16th, 17th, 18th, and 19th centuries. Then comes the final examination: if the candidate passes the written tests successfully, he is subjected to an oral examination consisting, in French, of the *explication* of a passage from one of the masterpieces of French literature.

At the University,<sup>3</sup> the first graduate degree in literature is the *Licence ès lettres*, for which two years of residence and four *Certificats* are required. One of the *Certificats* must be taken in French Literature, and calls for a close study of a dozen different works from the four main centuries. The courses preparing for it are both lecture courses on the periods, movements or authors, and *exercices pratiques* consisting mainly of *explications des auteurs du programme*. As to the examination, if the written test involves the writing in four hours of an essay on one of the questions or authors in the program, the oral test is a detailed commentary on a text selected from the *auteurs du programme*.

Next comes the *Diplôme d'Études Supérieures*, which is intended to size up the student's ability to do personal research. He must write an original dissertation on a subject approved of by the Faculty and discuss it before a jury; but he is also requested, among other things, to prepare accurately, from every possible standpoint, a given number of pages of a French author, one page of which will have to be explained orally to the utmost detail. As each candidate makes his own choice of the author he wants to study, the preparation for the degree is in most cases unassisted research.

Outside the regular University curriculum, and supplementing it, there is a course of studies specially designed for those who are preparing to teach in government Lycées and Universities. This course gives the much coveted *titres* of *Élève de l'École Normale Supérieure* and *Agrégé de l'Université*.<sup>4</sup>

Only a few selected students are admitted every year at the

<sup>3</sup> It must be remembered that in France Universities, or more precisely *Facultés*, offer nothing but graduate work.

<sup>4</sup> With the different *mentions*: *Lettres*, or *Grammaire*, or *Langues vivantes*.

*École Normale Supérieure*, after a very hard nation-wide competitive examination, to prepare for which it usually takes a *Bachelier* two or three years of intensive work. The program in French, which includes the whole of French literature, is studied chiefly by means of *explications*, the written examination always bearing on a specific text, and the oral test being an *explication* of a passage taken from any author of any period whatsoever.

Whether a *Normalien* or not, one must already have his *Licence ès lettres* and his *Diplôme d'Études Supérieures* before being allowed to try for the *Agrégation*, which is also a nation-wide competitive examination, and the purpose of which is to select a few candidates every year for official incorporation into the body of the French University as qualified professors. Every year a new program is issued, listing the works which will have to be studied with the minutest care for the written as well as for the oral examination. The happy few admitted to take the latter will be requested to deliver an *explication* before the six members of the jury. This is one of the most important *épreuves*, since the candidate will have to perform this same exercise frequently when teaching.

*Explication de textes* is thus given a very prominent place in French curricula, from the bottom to the top, and chiefly in the training of future professors: supposing he did not fail a single time in his examinations, the student following the courses required for the *Baccalauréat*, the *École Normale Supérieure*, the *Licence ès lettres*, the *Diplôme d'Études Supérieures*, and the *Agrégation des lettres*, would have had an average of two years of undergraduate and six years of graduate *explication*.

How may we account for such a persistent use of the same method both of imparting and of testing knowledge and ability? In other words, what is its aim and what is its value?

The essential aim of *explication de textes* is to develop a sound critical sense rather than a good memory, by putting the student into close contact with texts of literary importance, and by showing him how to read and understand them properly, which is not

"Par l'explication," says M. Lanson, "un professeur de lycée ou d'université se propose d'apprendre à lire à ses élèves. L'instituteur apprend à lire l'alphabet, et le professeur de lycée ou d'université apprend à lire la littérature."<sup>5</sup>

<sup>5</sup> G. Lanson, *op. cit.*, p. 39.

half as simple as it seems. It is, when one reads a text, to be able to find out "*ce qui y est, tout ce qui y est, rien que ce qui y est.*"<sup>6</sup>

How is this result achieved? Needless to say, there is a very great difference between the *explication* expected from a candidate for the *Baccalauréat* and that required from a candidate for the *Agrégation*. But it is a difference in degree and not in nature. For the former as well as for the latter, to understand a text means to endeavor to replace it in its original background of facts, tendencies and ideas, so as to trace it as far as possible to its origins and to form a clear idea of its significance, not as it may appear to the modern casual reader, but as it appeared to the writer's contemporaries. In all cases, the *explication* must be an effort to show how the text links with the work from which it is taken; to bring out the main idea or theme of the passage; to analyze the different steps through which it develops; to account for the way in which it expresses itself, finding the facts and ideas behind the words, pointing out the linguistic peculiarities, appreciating the stylistic and aesthetic processes; and finally to formulate in a conclusion a specific judgment on the interest and importance of the page.

Of course, as the student becomes more experienced, he is made to rely more and more upon his own resources: if in the Lycée an *explication* is a kind of Socratic dialogue in which the instructor tries to guide the class with maieutic patience, in the University it becomes a monologue, the full burden of which is left to the student. At the same time, the requirements become more and more exacting: more complete bibliographical information, more thorough familiarity with the literary and historical background, more intimate knowledge of the author's life and works, allowing for a more precise *explication* of the text in its relation with the ideas of the author and of the period, more accuracy in the treatment of linguistic and stylistic details, more art in the presentation.

The advantages of such a method have often been emphasized but never with more clearness and authority than by M. Lanson. From a strictly pedagogical standpoint, it undoubtedly is a very efficient means of developing literary knowledge; every single

<sup>6</sup> G. Lanson, *op. cit.*, p. 40.

*explication* obliges us to undertake thorough and extensive research in various directions:

notre horizon s'élargit, notre savoir se fait plus solide et plus substantiel. Peu à peu, tous les problèmes de la langue, tous ceux de l'histoire littéraire, tous ceux de l'histoire des idées et de la sensibilité se posent, à propos des textes, en termes concrets devant nous; et les données, les faits, les enchaînements s'inscrivent nettement dans notre mémoire. . . . Ainsi le travail de chaque explication nous procure un supplément d'information qui nous fait aborder la suivante avec plus de puissance et de moyens.<sup>7</sup>

From a more widely cultural standpoint, one of the main benefits of *explication* is the creation of an active attitude of intellectual curiosity and probity towards the texts:

on acquiert l'art de les interroger rapidement, de les presser, d'en voir et résoudre les difficultés, d'en saisir et d'en suivre les suggestions, de leur faire rendre tout ce qu'il nous est possible de leur arracher de leur contenu. On devient capable de sentir qu'on ne comprend pas, ou qu'on ne comprend pas tout; on devient incapable de se contenter des fausses clartés et des à peu près, on devient habile à distinguer la voix intérieure qui part du fond de nous, de la parole que nous transmettent l'Elzévir et le Didot. Enfin, on sait lire.<sup>8</sup>

Would it be possible to use such a method in the teaching of modern languages in this country? If so, which of the several varieties of *explication* would suit our purpose best? The difficulty is that as each of them is planned for certain requirements at a certain level of the French curriculum, none seems quite fit to be transplanted without change. This article offers a synthesis of what it appears possible to import and use profitably in *graduate courses*, leaving aside what is beyond the reach of the average student because of lack of previous training. The suggestions are the result of four years of experience with graduate classes at the University of Chicago<sup>9</sup>; if the provisions seem too minute, it should be borne in mind that each of them is made in view of a specific deficiency; and if the *cadres* seem too rigid and too mechanical, it should be remembered that they are meant to be guides rather than rules, and that more liberty and originality in organization

<sup>7</sup> G. Lanson, *op. cit.*, p. 52.

<sup>8</sup> G. Lanson, *op. cit.* pp 50-51.

<sup>9</sup> Professor Ronald S. Crane, now of the English Department, University of Chicago, has been using a similar method in English for nearly ten years, and I want to acknowledge my indebtedness to him for many helpful suggestions. Professor Carlos Castillo, of the Romance Department, University of Chicago, is now experimenting with the method in Spanish.

should be progressively allowed and encouraged, provided the essential principles are kept in mind.<sup>10</sup>

The operations which constitute the *explication* fall into three main divisions: introduction to the study of the text, study of the text itself, and conclusion.

## I. INTRODUCTION TO THE STUDY OF THE TEXT

A. THE AUTHOR. Either the author has not already been studied in the course or he has. In the first case, it is necessary to begin with a short sketch of his life and works up to the conception of the work from which the passage is taken, the emphasis being put on what in his formation and evolution may help to account for it. In the second case, it is advisable to bridge the gap in the author's life and production between the last work commented upon, and the present one.

In neither case should this operation be given more than a few minutes. However, if the course is intended to bear extensively on a series of texts of the same author, it would be well to make this part of the introduction more complete.

B. THE WORK. (a) *Genesis*. The first step is to show if this particular work links with the preceding ones; where and when the author found his first inspiration, whether from personal experience, or from written sources, or both; how he elaborated it and gave it its final form.

(b) *Publication*. The next step is to mention the circumstances, date, and place of first publication, the publisher's name, and the chief later editions, if any.

<sup>10</sup> For previous discussions of the principles and applications of *explication de textes* in France, cf.:

G. Allais, *Esquisse d'une méthode générale de préparation et d'explication des auteurs français*, Paris, 1884; A. Gazier, *Traité d'explication française*, Paris, 1888; G. Lanson, *Explications françaises*, in *Manuel général de l'instruction primaire*, avril 1892-décembre 1893; F. Brunot, *Explications françaises*, in *Revue Universitaire*, février, mars 1895; A. Dubrulle, *Explication française*, in *Revue Universitaire*, juin 1895; R. Pichon, *Les explications d'auteurs et l'histoire littéraire*, in *Revue Universitaire*, octobre 1895; A. Dubrulle, *Explications des textes français*, Paris 1900; G. Rudler, *L'Explication française*, Paris, 1902; G. Lanson, G. Rudler, A. Cahen, J. Bézard, *L'Enseignement du français*, in *Conférences du Musée Pédagogique*, Paris, 1909; J. Vianey, *L'Explication française au baccalauréat et à la licence ès lettres*, Paris, 1912; G. Lanson, *Quelques mots sur l'explication de textes*, in *Méthodes de l'Histoire Littéraire*, Paris, 1925.



(c) *Main idea or theme.* The third operation consists in emphasizing the main idea of the work, its general inspiration, or its essential themes.

No more than a few minutes should be spent on this introduction to the work, exception being made of the case in which the course is extensively devoted to commentaries on texts from one work, a more elaborate preliminary study of this being then advisable.

C. THE TEXT. *Place of the text in the work.* The main idea of the work having been expounded, a brief analysis of its development is expected now, leading to the passage itself, and showing how it fits into the whole. More details are required and the greatest precision is needed in making clear the links between the text and the immediate context.

This will be a simple matter if the passage is a *partie intégrante* of a continuous work; but—as for instance in the case of a poem—the passage may have been collected in the larger work without having a close logical or chronological connection with it, and should then be considered as a separate work in itself and be approached as such; detailed information should be offered regarding its particular genesis, its first publication, and its place in the *recueil*.

If the work from which the text is taken has already been studied in the course, parts A and B of the introduction will be omitted, and the analysis of the work in part C will begin with the last passage commented upon in class.

One important principle we should not forget regarding this introduction to the study of the text: the essential is the text, not the introduction which must by no means turn into a lecture.

I will not insist on the necessity of this more and more focussing introduction; but I should like to call the reader's attention to the profit that the student may derive from it: (1) revision of his general information on the period, the man and his writings; (2) attentive reading of one work, with a definite aim in mind; (3) gathering of bibliographical information about one work, in view of a specific problem; (4) organization and presentation of the materials collected, a delicate problem because of the limited time allowed for the introduction.

## II. STUDY OF THE TEXT

We are now ready for a closer study of the passage, the main steps in which are reading the text aloud, bringing out its main idea, analyzing its plan, and explaining it in detail.

A. READING OF THE TEXT. This should by no means be considered as an unimportant part of the explication, a tedious *corvée*. The student should not be allowed to get rid of it with a mumbled or dull performance. He is dealing with a piece of art: he must show that he understands and feels the interest and beauty of it; he must help the class to feel and understand it too, by making it a living thing again.

B. MAIN IDEA OR THEME OF THE TEXT. First, we must tell in a few words what the main idea or theme of the passage is, what it aims at, or what new point it brings out in the development of the general plan of the work. This should be brief, but is nevertheless important, since this main idea or theme is to be our *fil conducteur* as the *explication* proceeds.

Then, we must show to what extent this main idea or theme is original. If sources have been found for it, they should be discussed now, whereas particular sources for particular ideas, or themes, or arguments, or sentences, or details of fact and expression, should be reserved for later use.

C. ANALYSIS OF THE PLAN OF THE TEXT. The text has been examined so far as a whole; we are now ready to divide it into its constituent parts. The main idea or theme being known, we must find out the plan according to which it has been developed. If the passage is descriptive, what are the successive phases of the description? If it is argumentative, what are the different propositions and arguments, and how do they link together? If it is lyric, what are the different themes, how do they blend or contrast? If it is a dialogue, through what steps does it proceed? In other words, all the articulations of thought and sentiment have to be pointed out, the beginning and end of each division and subdivision being accurately quoted, and their content briefly summarized; at the same time, one must be careful not to overdo this analysis, for fear of encroaching upon the detailed *explication* which comes next.

D. DETAILED EXPLICATION OF THE TEXT. This is by all means the most important part of the exercise, the least mechanical and

the most difficult, because it calls not only for knowledge and patience, but for insight and literary appreciation as well.

There are a few essential points we must remember to investigate in all cases in the course of our *preparation*.

(a) *Establishment of the text*. What edition are we going to use and why? What corrections would be advisable in the case of an obviously corrupted text? What interesting variants may be found in other editions, or in manuscript corrections still uncollected in any edition? In other words, we must establish our text critically before we try to find out what it means.

(b) *Study of the literal meaning of the text*. All the technical terms, all the words the meaning of which is different from the present meaning, or from the generally accepted meaning at the time of the writing of the text, all the rare and archaic *tourneures* and figures of speech, have to be accounted for. This of course is indispensable when dealing with an Old French or 16th century text, but is still necessary in the case of 17th and 18th century texts, in which the most innocent-looking expression may lead to unexpected misinterpretations. We must by all means make sure that we understand all the important words in precisely the same way the writer did, that is to say that they represent to us exactly the same material or psychological content. The best way of ascertaining this is to compare their use in the passage with their use in other passages, first from the writer himself, and then from his contemporaries, and thus work out an accurate definition.

(c) *Elucidation of the allusions*. The text may be packed with hints clear enough to the author's contemporaries, but obscure to the 20th century reader. All these allusions to historical, political, and literary facts, or to religious dogmas, philosophical theories, or personal experiences, must be elucidated as they would have to be in the most careful edition.

(d) *Interpretation of the contents and expression*. The outer shell having been broken, the contents and expression may be intelligently studied: ideas, themes, sentiments, artistic processes must be identified and traced to their sources as far as possible. In order to achieve a correct interpretation of each of them, we must try to find other instances of them, first in the other works of the author himself, and then in the works of his predecessors and contemporaries. This will help us not only to understand

exactly what he means, but to trace his sources. We shall thus determine what he has in common with the general tendencies of his period, what he borrowed from such and such other writers, what new treatment he made of materials he himself or others had already used, and finally what is original with him.

The contents of the passage having been accurately analyzed and historically interpreted, we now have a solid basis on which to build the literary and aesthetic commentary. What progress do the different variants show in the working out of the passage, what interesting use did the writer make of his sources, what are the different stylistic *procédés* used in the text, what is the expressive value of words, rhythms, and sounds, what makes the beauty of the passage considered as a work of art?

No standard plan can be recommended for these operations: our ways of approach have to be adapted every time to the nature of the text. On the other hand, the order to be followed in the *preparation* is not *ipso facto* the order to be followed in the *presentation*, for which two methods are suggested.

The detailed *explication* may be built according to a logical plan; the different remarks are classified in separate compartments, proceeding, for instance, from the most external and general to the most internal and specific, from the establishment of the text and its literal meaning to its contents and literary significance, from what the author has in common with others to that which is peculiar to him. Of course, since the respective importance of the different elements varies with each author and with each text, our plan will have to vary accordingly.

A strong objection to such a classified arrangement in the oral *explication* is that it may keep the student too far from the text and is apt to turn into a lecture; furthermore, to a certain extent it breaks the unity and movement of what was originally conceived as a continuity. However, it may be tried successfully with experienced students, and is recommended for a written commentary on a text.

The detailed *explication* may on the other hand follow the order of the text, unfolding it division by division, subdivision by subdivision, sentence by sentence, and word by word. A practical way to do this is, first, to state, before commenting on each part, what its object is, and then to reread it clause by clause, attaching

the remarks to the important words, so as not to allow the class to raise their eyes from the printed page. The different problems about the establishment of the text, the vocabulary, the syntax, the style, the ideas and themes and sources, are thus taken up approximately in the order in which they appear in the passage, with the only caution that an effort should be made to reach an arrangement which brings into relief the main interest of the passage, whether it be the *forme* or the *fond*. Some emphasis should in any case be put on the main idea and the progress of its development. A few words summing up the results of each part before introducing the following one would help to make clear the continuity between the two.

In either case, whether the commentary is built logically or follows the text, several leading principles should be borne in mind. First, keep from paraphrasing, that is to say, repeating in ordinary style what the author has taken the pains to express in a subtle, colorful, or forceful way. In the second place, do not think that you *must* find something to say about *every* word or sentence in the text: some may happen to be perfectly obvious; and then do not think that even on the important points you have to display all your cards: what we want is your results. In the third place, do not hunt for variants for the sake of quoting variants, or for sources for the sake of quoting sources: you must undoubtedly collect the sources and variants, but your real job is to emphasize how they illuminate the genesis of the thought or the evolution of the artistic processes of the writer. What has been said about Chateaubriand<sup>11</sup> holds true for any other writer: "Ce qui importe, c'est moins de découvrir ses sources que d'observer la façon dont il les utilise."

What benefit could the average student get out of this part of the *explication*? (1) Accurate understanding of the language. Extensive reading may be excellent, but it often turns out to be guess-work and leads to persistent misinterpretations, if not properly counterbalanced by intensive reading, in which the meaning of every word and expression is carefully checked up. Moreover, the page which the student has been reading over and over again has a chance to stay in his mind, as a permanent, even

<sup>11</sup> P. Hazard et M.-J. Durry, *Les aventures du dernier Abencérage*, Paris, 1926, p. xvi.

if subconscious, store of vocabulary and syntax. (2) Aesthetic and literary appreciation of the language. Masterpieces, after all, have not been written only to become "amusements philologiques" for literature-blind Bergerets. Without any doubt, the artistic value and resources of a foreign language are the most elusive part of it; but nothing will initiate the student more surely into its *finesses* than a painful struggle to account for every variant in the *Nuit chez les Sauvages de l'Amérique* from its first version in the *Essai sur les Révolutions* to its final form in the *Génie*, or to find out why some clumsy sentence in an unknown traveler turns from "plomb vil" into "or pur" as soon as Chateaubriand changes a few words in it. The student will thus become thoroughly familiar with the expressive value of sounds, rhythms, and sentence structures. (3) Training in personal research. If the literary commentary is not to be mere jabber, it must be founded on sound research, the result of which may be collecting already known facts, but which will in many instances bring out new material. In any case, the student has to go after it himself; he must find his own way through bibliographies, editions, articles, and books, looking for information on the historical and literary background, hunting for sources, collecting variants; he thus becomes acquainted with the instruments and implements of literary history, and it may prove a valuable practice for more extensive research. (4) Training in organization and presentation. If it takes method and care to find materials, it takes reflection to determine what is worth using in the oral presentation, and art to use it in the most illuminating way. The beginner will find himself confronted with a shapeless heap of remarks to organize, and he will have to try many different combinations before hitting on the simple and effective one; but the discipline will bear its fruits.

### III. CONCLUSION

The conclusion is not less important than the detailed *explication*. Every significant detail in the text having been accounted for, we now must gather, condense, and classify the different observations made in the course of the commentary proper. This does not mean that we must repeat them, but sum them up in a few short and striking formulas, which will constitute a specific and well founded judgment on a particular passage, with regard to

the thought as well as the expression. The conclusion is the quintessence for the elaboration of which we have been producing materials in the preceding parts.

But it must be something more than a mere summary of our findings: it must interpret and dominate them. To what extent and in what ways does the passage reflect the historical and literary background? What new steps does it mark in the evolution of the author and in the evolution of the period? What new ideas, what new themes, what new sentiments, what new means of expression does it contribute to literature? What part did it have in the development of a movement? A few precise examples of its fortune and influence may even be introduced.

The points to be kept in mind when concluding are, in the first place, that the different remarks must be organized with the greatest care, and in the second place, that the conclusion must be as complete, as accurate, as short, but above all as specific as possible. A common tendency to be avoided is to make it too general, bearing on the work or the author rather than on the passage itself. As a rule, no good conclusion can be borrowed ready-made from any book or article.

The discipline of this part will usually be highly beneficial, because, if I may judge from my experience during several years of teaching, even graduate students in many cases lack the inclination or ability to draw conclusions: in oral reports as well as in dissertations, they are often content to pour out the contents of their cards, and then to stop short on some unimportant detail, thus dodging the more active intellectual process required to bring ideas out of facts. Improvement in this respect will be noticed after a few *explications*, if the necessity of a conclusion is mercilessly enforced.

So much for the general principles of the method. A few practical suggestions for their application may now be added.

An important item is the choice of the class. As a rule, graduate standing should be a requirement for admission; but it does not follow that any graduate ought to be admitted: all applicants should give evidence of a satisfactory command of the spoken language: *explication* at that level has nothing whatsoever to do with conversation drill and review of grammar essentials. Moreover, in order to give each of the students a chance to perform at



least two or three times in the quarter or semester, the class should be limited to ten or twelve.

Equally important is the choice of the passages proposed for commentary: each of them should be of marked interest, whether from the standpoint of thought, sentiment, or expression; it should form a whole, whether as a complete development in itself, or as a complete part of a longer development; and it should not run over 40 or 45 lines, in order to offer enough material for commentary, without crowding the time allowed for the exercise.

As to the performance itself, experience has suggested the following points.

The student in charge of the *explication* may be given one full class period to present his remarks. If the materials have been carefully chosen and organized, this will prove to be sufficient, and the limitation will prevent him from falling into a lecture or digression.

It does not seem advisable to permit the student to deliver his commentary from his seat: he would be tempted to speak for the professor's benefit only. Let him sit at the desk in front of his audience, while the instructor sits with the class.

Above all, he should in no case be allowed to *read* his notes. An *explication* must be a living performance, entirely spoken, with the exception of the necessary quotations. The performer has to prove, not only that he has found interesting facts, but that he actually is able to impart a clear and striking idea of them to the class. A monotonous reading of notes, however clever they may be, will not achieve this result: it requires the animation and emphasis of sentences invented and built on the spot. Notes must be allowed, as full as needed, but by no means entirely written out.

It goes without saying that the performance is likely to be open to criticism. The best way would be for the instructor not to attempt in any way to interrupt, but to take careful notes: on one sheet he might write down the mistakes in the use of the language; on another the errors and deficiencies in interpretation and documentation; on a third the general plan and organization of the *explication*. He will then be able to make a complete and accurate criticism, first asking the student to correct the mistakes in pronunciation, syntax, or use of idioms; then pointing out the misinterpretations or weaker points; and finally discussing the



method and making constructive suggestions. If the performance has been good, this form of criticism might be sufficient; but it would be still better if the professor does the *explication* all over again, not only to demonstrate by walking that there really is such a thing as walking, but to show the class, by closely adapting his plan to the nature of the passage, that more *souplesse* is possible than they are inclined to think. This discussion and illustration will usually require one more period; a good arrangement would be to have seminar meetings of two hours each.

After a few weeks of practice, the average class will be experienced enough to criticize the student's performance before the final criticism by the instructor. A satisfactory plan would be to ask one member of the class for each *explication* to take charge of the criticism, and then have the rest of the audience complete his remarks.

As stated above, the adaptation of *explication de textes* suggested in this article is especially intended for graduates with a decent command of the language and a previous general knowledge of the period. But it is evident that better and quicker results might be achieved if students entered the Graduate School with a keener sense of literary appreciation, rooted in a more thorough practical acquaintance with the language. This might be achieved, at college level, by an elementary adaptation of *explication de textes*.

In the first place, in the so-called *Cours de Style*, the emphasis might be put more on the accuracy of the reading than on the number of pages read. No erudition would be expected at that stage, but students would be trained to find and show how a page from a modern writer is built, bringing out the idea and the plan, weighing the meaning of words, analyzing the literary processes. This commentary would be chiefly a dialogue, the instructor guiding the student step by step, word by word.

In the second place, in the *Survey Courses*, one or two meetings a week might be devoted to elementary *explications* of short texts illustrating the essential points of the preceding lectures, the stress being more on the literary contents than on the expression. The dialogue form would still be advisable at that level.<sup>12</sup>

<sup>12</sup> Excellent suggestions as to the use of *explication* in *Survey Courses* have been made by M. Morize in his *Organisation et programme d'un Cours général, d'introduction à la littérature française*, Paris, 1926.

Students would thus enter the Graduate School with an elementary training in the method. This first experience might then be reviewed and perfected by a graduate course in criticism and composition, such as *Études de Style*, in which their notions of practical usage and their familiarity with the artistic means of expression of the language would undergo a severe brushing up. They would have to give oral commentaries upon, and work out written criticisms of, significant pages of contemporary masterpieces in the foreign language, supplementing these with careful translations from English into the foreign language. No effort at research would be made, the essential aim being the development of a sense of literary  *finesse*, based on perfect command of the language, and later to be completed by scientific research in the *explication* course proper.

After such preparatory work, the student admitted to the *explication* course would be able to get the full profit from it, for the minimum amount of time would then have to be spent on the language, and all the attention could be devoted to literary research and interpretation. When a smooth working of the process had been achieved, *explication de textes* might be used as an illustration in other graduate courses and seminars, by combining three different methods of exposition: lectures emphasizing the main tendencies of a period or the main ideas of a work, thorough *explications* giving concrete illustrations of them, and written papers in which the results of more extensive investigations would be expounded; for it must be kept in mind that the synthetic effort of composition is the logical complement of the analytical effort of *explication*.<sup>13</sup>

Let us now recapitulate the advantages derived from this exercise in the form we have been suggesting. First, it is a training in accuracy of reading and probity of interpretation; in the second place, it is a training in original research; in the third place, a training in literary appreciation and criticism; and finally a training in the art of organizing documents, presenting remarks and drawing conclusions: all of which is supposed to be the essence of teaching. All this could be said of an *explication* conducted in English; but when it is conducted *entirely in French* we must also

<sup>13</sup> Professor Ronald S. Crane, of the Department of English, University of Chicago, is offering such courses in English.

take into account the supplementary benefit of intensive training in the language. It is not claimed that *explication de textes* is the only form of exercise from which *any* of the above mentioned advantages may be drawn; but it seems, from the very nature of the thing, to be the only one from which *all of them* are derived at the same time, an extensive and accurate command of the language being obviously the first requirement for intelligent research, and intelligent research being the only foundation on which sound appreciation may be based.

Far be it from my intention to contend on that ground that this method should supplant the other methods of teaching modern languages and literatures: it is my belief that the other types of courses are entirely justified; but I would suggest that *explication de textes* is a necessary supplement to them, and affords students in languages an excellent opportunity to try out experimentally what they have been learning through other channels. If they have taken *Methods of Literary History*, *Romance Philology*, *Versification*, *History of Ideas*, *Classicism*, *Romanticism*, and what not, no better occasion could be offered them to review their work and mobilize their knowledge, than an *explication* of Molière, or Chateaubriand, or Lamartine, or any other important writer. It gives them a chance not only to display their erudition, but to prove their ability; at an examination for an advanced degree, after the jury has asked the candidate questions on the different courses he has taken, there could be no better means than an *explication* to size up his general value, and see if he is able to bring together into a living and teaching unit the *disjecti membra professoris* he has been separately exhibiting for learned approval.

ROBERT VIGNERON

*University of Chicago*

## DOCTORS' DEGREES IN MODERN FOREIGN LANGUAGES, 1926-27

**F**OLLOWING is a list of recipients of the degree of Doctor of Philosophy from American universities during the academic year 1926-27 with majors in French, German, Spanish, Italian or related fields, together with dates and sources of previous degrees, fields of study, and titles of the respective theses. Degrees are not listed unless actually conferred during the academic year. Unless otherwise indicated, degrees were conferred in June, 1927.\*

HENRY GRATTAN DOYLE

*George Washington University*  
*Washington, D. C.*

**BROWN UNIVERSITY**—**Harold Bacon Stanton**, A.B., Dartmouth College, 1906; A.M., Harvard University, 1912; (Romance Languages): "Literary Currents of the Formative Period of the *Revue des Deux Mondes*."

**UNIVERSITY OF CALIFORNIA**—**Arnold Horrex Rowbotham**, A.B., Colorado College, 1913; A.M., Harvard University, 1918; Ph.D. (French), December, 1926: "The Literary Works of Count de Gobineau."

**UNIVERSITY OF CHICAGO**—**Francis Wright Bradley**, A.B., University of South Carolina, 1907; A.M., *ibid.*, 1909; (Germanics) Autumn, 1926: "The Verbal Suffix *-zen* in German." **Friedrich Wilhelm Kaufmann**, Studienassessor, University of Bonn, 1919; (Germanics) Autumn, 1926: "Der Monolog im mittelalterlichen Epos." **Elmer Richard Sims**, A.B., Austin College, 1903; A.M., University of Chicago, 1918; (Romance Languages) Autumn, 1926 "La Segunda Parte de la Vida de Lazarillo de Tormes Sacada de las Corónicas Antiguas de Toledo por I. de Luna. . . ." **Willis Knapp-Jones**, A.B., Hamilton College, 1917, A.M., Pennsylvania State College, 1922; (Romance Languages) spring, 1927: "Estevanillo González. A Study with Introduction and Commentary." **Catherine Doris King**, A.B., University of Michigan, 1911; A.M., University of Chicago, 1923; (Romance Languages) Summer, 1927: "'La Voluntad' and 'Abulia' in Contemporary Spanish Ideology."

**COLUMBIA UNIVERSITY**—**Alfred Robert W. de Jonge**, *Testimonium maturitatis*, from a German Gymnasium; (Germanic Languages): "Gottfried Kinkel as Political and Social Thinker." **Harry Victor Emanuel Palmblad**, A.B., Columbia University, 1907; A.M., *ibid.*, 1910; (Germanic Languages): "Strindberg's Conception of History." **René E. G. Vaillant**, A.B., University of Lille, 1908;

\* It is hoped that this list is complete. The JOURNAL will be glad to publish additions or corrections, however, and will welcome notes as to publication of thesis, teaching appointments, etc. Address the Managing Editor.

LL.B., *ibid.*, 1910; LL.M., *ibid.*, 1911; A.M., Columbia University, 1923; (Romance Languages): "Concepción Arenal."

**HARVARD UNIVERSITY**—**George Hussey Gifford**, A.B., Harvard University, 1913; A.M., *ibid.*, 1921; (Romance Philology), February, 1927: "The Reputation of Racine in France from 1800 to 1830." **Oscar Frederick William Ellis**, A.B., University of Toronto, 1911; A.M., Harvard University, 1918; (Romance Philology), June, 1927: "Théodore Agrippa d'Aubigné: A Religious and Moral Biography." **Clyde Cannon Webster**, A.B., University of Richmond, 1914; A.M., Harvard University, 1925; (Romance Philology), June, 1927: "Satire on the Pedant in French Literature from Rabelais to Molière."

**UNIVERSITY OF ILLINOIS**—**Madeline Ashton**, A.B., University of Kansas, 1915; A.M., Smith College, 1918; (Romance Languages): "A Comparative Study of the Romantic Movement in Germany and France." **Margaret Bloom**, A.B., Smith College, 1914; A.M., University of Illinois, 1924; (Romance Languages): "French and English Romanticism: A Comparative Study."

**INDIANA UNIVERSITY**—**Mabel Margaret Harlan**, A.B., Colorado College, 1914; A.M., Indiana University, 1922; (Spanish): "A Critical Edition of Lope de Vega's *El desdén vengado*."

**JOHNS HOPKINS UNIVERSITY**—**Louis Joseph Bondy**, A.B., University of Toronto, 1917; A.M., University of Chicago, 1924; (French): "Le Classicisme de Ferdinand Brunetière." **Jane Faulkner Goodloe**, A.B., Wellesley College, 1910; A.M., Columbia University, 1922; (Germanic Philology): "Nomina agentis auf -el im Deutschen." **Charles Randall Hart**, A.B., Williams College, 1913; A.M., *ibid.*, 1916; (French): "Chateaubriand and Homer." **Elizabeth Lowndes Moore**, A.B., Ohio State University, 1919; A.M., *ibid.*, 1922; (French): "Lamartine and English Poetry." **Eleanor Pellet**, Ph.B., University of Chicago, 1917; A.M., *ibid.*, 1919; (French): "Gabriel Gilbert." **Lula McDowell Richardson**, A.B., Goucher College, 1916; A.M., Johns Hopkins University, 1924; (French): "The Forerunners of Feminism in French Literature of the Sixteenth and Seventeenth Centuries."

**NEW YORK UNIVERSITY**—**Hugo Maximilian Kressin**, A.B., Washington University, 1918; A.M., Vanderbilt University, 1920; (Spanish): "Calderón as a Champion of Feminism."

**UNIVERSITY OF NORTH CAROLINA**—**John Coriden Lyons**, B.S., College of William and Mary, 1920, A.M., *ibid.*, 1921; (French): "The Poetic Theory of Obscurity in French Literature of the Sixteenth Century."

**GEORGE PEABODY COLLEGE FOR TEACHERS**—**Paul Thomas Manchester**, A.B., Park College, 1914; A.M., Vanderbilt University, 1921; (Romance Languages): "A Bibliography and Critique of the Spanish Translations from the Poetry of the United States."

**UNIVERSITY OF PENNSYLVANIA**—**Anthony Sylvain Corbière**, Ph.B., Muhlenberg College, 1920; A.M., University of Pennsylvania, 1923; (Romanics): "Hartzenbusch and the French Theatre." **Otis Howard Green**, A.B., Colgate University, 1920; A.M., Pennsylvania State College, 1923; (Romanics): "The

Life and Works of Lupericio Leonardo de Argensola." **Paul John Jones**, A.B., University of Pennsylvania, 1920; A.M., *ibid.*, 1924, (Romanics): "The Prologue and Epilogue in Old French Lives of Saints in Verse." **Miguel Romera-Navarro**, A.B., Institute of Almería, 1902; M.L., University of Grande, 1907; A.M., University of Pennsylvania, 1922; (Romanics): "Miguel de Unamuno. Novelist, Poet, Essayist."

UNIVERSITY OF PITTSBURGH—**Gaston Louis Malecot**, College of Maurice, France, 1901; A.M., Columbia University, 1914; (French): "Le duc de Reichstadt dans l'Histoire et dans la Fiction dramatique de Rostand."

PRINCETON UNIVERSITY—**Alfred Lucien Foulet**, Licencié-ès-lettres, Sorbonne, 1921; Archiviste paléographe, École des Chartes, 1924; (Modern Languages): "A Study of the *Couronnement de Renard*." **Henry Alexander Grubbs, Jr.**, A.B., Princeton University, 1923; (Modern Languages): "A Critical Study of the Genesis and Sources of La Rochefoucauld's Maxims."

RADCLIFFE COLLEGE—**Angeline Helen Lograsso**, A.B., University of Rochester, 1917; A.M., *ibid.*, 1918; (Romance Philology): "Piero Maroncelli, Poet and Patriot."

LELAND STANFORD JUNIOR UNIVERSITY—**Ernest Hall Templin**, A.B., Stanford University, 1921; A.M., *ibid.*, 1921; (Romanic Languages), October, 1926: "The Carolingian Tradition in the Spanish Drama of the Golden Age (excluding Lope de Vega)."

UNIVERSITY OF WISCONSIN—**Else Matilde Saleski**, M.A., Cornell University, 1914; (German, Italian, and Spanish) March, 1927: "Italien im Lichte einiger deutschen Zeitschriften aus der zweiten Hälfte des achtzehnten Jahrhunderts." **Tatiana Vacquier**, M.A., University of Wisconsin, 1924; (French, German, and History): "F. M. Dostoievsky and André Gide: A Parallel Study." **Samuel Abraham Wofsy**, M.A., University of Wisconsin, 1923; (Spanish and French): "A Critical Edition of Nine Farces of Moreto."

YALE UNIVERSITY —**Joseph Francis Jackson**, B.A., Yale University, 1920; (Romance Languages): "The Background and Development of the Theory of Realism in France: Balzac and Flaubert."

#### THESES IN RELATED FIELDS\*

TEACHERS COLLEGE, COLUMBIA UNIVERSITY—**Hugh Stuart**, A.B. Dickinson College, 1910; A.M., *ibid.*, 1911; A.M., Columbia University, 1922, (Educational Research): "The Training of Modern Foreign Language Teachers for Secondary Schools in the United States."

THE CATHOLIC UNIVERSITY OF AMERICA—**Frank Joseph Drobka**, B.S., University of Wisconsin, 1922; A.M., The Catholic University of America, 1924: "History of Slavic Literature." **William Miller Thomas Gamble**, A.B.,

\* No attempt has been made to cover these fields with thoroughness, mention being made merely of those items which have been received in connection with the main inquiry.—H.G.D.

Princeton University, 1898; A.M., The Catholic University of America, 1924; "The *Monumenta Germanica Historica*: Its Inheritance in Source Valuation and Criticism."

UNIVERSITY OF CHICAGO—**Francis Ralph Preveden**, Maturity Certificate, Classical Gymnasium, Budapest, 1908; (Comparative Philology): "The Vocabulary of Navigation in the Balto-Slavic Languages."

UNIVERSITY OF CALIFORNIA—**Elizabeth Allison Tempe**, A.B., Kingfisher College, 1914; A.M., University of California, 1922; Ph.D. (English): "The Moral Play, its Fable and its Folk: A Study in Medieval Dramatic Traditions and Technique."

HARVARD UNIVERSITY—**John Perceval Bethel**, A.B., McGill University, 1924; A.M., Harvard University, 1925; (English Philology): "The Influence of Dante on Chaucer's Thought and Expression." **William Powell Jones**, A.B., Emory University, 1921; A.M., Harvard University, 1925; (English Philology): "Studies in the Origin and Tradition of the Pastourelle." **Francis Otto Matthiessen**, A.B., Yale University, 1923; Litt.B., University of Oxford, 1925; A.M., Harvard University, 1926; (English Philology): "Translation as an Elizabethan Art."

YALE UNIVERSITY—**Hazel Bowker Cole**, B.A., Colby College, 1911; M.A., Yale University, 1923; (English): "French Philosophical Background of the Novels of Thomas Holcroft." **Archibald Anderson Hill**, B.A., Pomona College, 1923; M.A., Stanford University, 1924; (English): "English Translations from the Spanish and their Influence on the English Drama, 1610-1630."



## Correspondence

### BOND'S GRAMMAR ONCE MORE

To the Editor of *The Modern Language Journal*:

I have read with great interest the instructive review of Mr. Bond's "Introduction to the Study of French" by Messrs. Krappe and Sparkman in the March issue of the MODERN LANGUAGE JOURNAL. Mr. Bond has written an able and spirited reply; but I do not believe that he has convincingly answered what in my mind is the most serious objection that has been raised against the little book, i.e., the fact that the accumulation of a great number of grammatical principles with an insufficient amount of drill makes it difficult for the student to adequately digest the material offered. Note that both Mr. Krappe and Mr. Sparkman raise the same objection. "One can readily imagine the bewilderment of a student who has galloped so swiftly over such a mass of material, and one fears that in many cases not even the most fervid reviewing will counteract the vertigo occasioned thereby." (Krappe, p. 396.) ". . . . the grammatical exercises are insufficient and incomplete. . . . The only drill on the bewildering outpouring of grammatical facts (in Lesson V, which is taken as an example) is that of identification of isolated verb-forms, and of translating into English short phrases involving an insufficient number and variety of the topics discussed." (Sparkman, p. 400.)

Mr. Bond replies thus: "It may be true that the exercises are insufficient and incomplete; that depends on the use of the book and the standards of the class." (P. 403.) This statement seems to cast unnecessary aspersions upon the standards of classes that cannot assimilate in one lesson the "bewildering outpouring" of grammatical facts that startled Mr. Sparkman and that, I fear, would startle most other teachers. But Mr. Bond is not consistent: after implying that his system is adapted particularly to freshmen *Uebermenschen*, he seems to champion the average student in defending the paucity of his drill material on the ground that "our beginning grammars are all too prone to a bewildering outpouring of grammatical exercises, encouraging assignments that cannot be well done by the average student." (P. 403.)—As between Mr. Bond's bewildering outpouring of grammatical facts and the XYZ's grammar's bewildering outpouring of exercises, would one not be tempted to choose the lesser of two evils, to wit, the superfluity of exercises? One may after all prune the exercises



according to one's needs and desires, but one cannot similarly eliminate grammatical principles without certain injury to the student.

LAWRENCE M. LEVIN

19 Esmond Street,  
Dorchester, Mass.

CANADIAN NEWSPAPERS FOR THE CLASSROOM?

To the Editor of *The Modern Language Journal*:

In your issue of April, 1927, you published an article which must have puzzled many readers. The article recommends as particularly excellent for students of French the reading of *La Presse* of Montreal. The arguments for this choice did not strike me as particularly convincing; but I now admire the modesty of the Canadians who feel perplexed at these praises. A friend sends me a clipping from *Le Devoir*, another Canadian paper, in which (on June 25) a person signing himself G.P. pokes some fun at Mr. Miller. G.P. wonders whether *really* the "prosateurs de France et du Canada" could, with much profit, be replaced in the classroom by the prose of Monsieur Ladébauche, and the letters of Madame de Sévigné by the "Courier de Colette."

As to the advertisements, which Mr. Miller praises as very useful, the contributor to *Le Devoir* remarks—with good reason the writer believes—that the language in which they appear is often of the most doubtful character, even though at times very picturesque indeed. G.P. gives an amusing illustration: an advertisement of the pharmaceutic product against headache which reads in English: "This embarrassing condition has cooled many a romance," is translated gaily in *La Presse*: "Cette condition a calmé plus d'un transport érotique". . . . One cannot but agree with G.P. that it would be safer to inhale French humor from Molière.

Now, it is quite possible that *Le Devoir* may be a rival paper of *La Presse*, and that a bit of jealousy inspired the satire. At the same time, jealousy or no jealousy, the arguments are sound. And while we may admire to our hearts' content the devotion of the people of Montreal to the old mother country and to its language, it will be safer not to depend too much upon their newspapers in our classroom work. If one wants a French paper that does not reach us ten or fifteen days after publication, why not take the *Courrier des États-Unis*, which, besides news, has every day articles on timely topics reprinted from French papers and periodicals, and signed by some of the best writers of today, such as Abel Hermant, just elected to the French Academy, Joseph Pesquidoux, who was just awarded the 'Grand Prix de Littérature' by the Academy, Clément Vautel, the witty author of *Mon Curé chez*

*les Riches*, Bourget, Bordeaux, etc., or again the excellent journalist Stéphane Lauzanne. For classes of the lower grades, there is *Le Petit Journal*, excellently edited and published by Doubleday Page.

ALBERT SCHINZ

*Smith College*

#### ELEMENTARY LANGUAGE IN COLLEGE

To the Editor of *The Modern Language Journal*:

I feel that it is a misfortune to have such remarks as those of O. E. Lessing relating to elementary language teaching (in the review of the Hagboldt and Kaufmann grammar, May 1927) broadcasted. Under the circumstances this teaching must be done in American colleges. It can be done in an interesting and successful way. Of course we would all prefer more advanced work, but we can get this if we make our first year interesting enough for the students, as I think I have done here. It is my private opinion that the courses which ought to be extirpated from college are the large lecture courses in any subject.—Last year I had 45 first year German students, and this year I have 109 on an elective system with a student body of only 650. In addition, I have 33 in a second year course and 18 in a survey course, in which I have some students read in German for advanced credit and others do the reading in English. Remarks like Lessing's seem to me to give gratuitous ammunition to the enemy who would like to crowd out language work in college.

HOWARD W. CHURCH

*Pomona College*

#### ARGENTINE BOOKS PRESENTED TO THE GEORGE WASHINGTON UNIVERSITY LIBRARY

To the Editor of *The Modern Language Journal*:

George Washington University has recently received from the Argentine government a second notable gift consisting of 120 volumes of representative works by Argentine authors, which will be added to the Argentine section of the Library. These works are sent by the Comisión Protectora de Bibliotecas Populares, a government agency, the duties of which are to establish and develop public libraries in the towns of Argentina, and to send Argentine books to selected libraries and specialists in other American countries. It seems difficult to conceive of a more effective method of developing those bonds of understanding and respect which determine sound international relations. Through the operations of the Commission, Argentine sections are created or greatly strengthened in various libraries of the United States,

where adequate material will be found for the study of the political, economic, and cultural history of Argentina.

The present collection contains material in history, political, economic, and social sciences, medicine, architecture, law, and belles lettres. The following titles will serve to indicate the value of the material in history, politics, and economics: Acevedo Díaz, "La República Argentina," Alberdi, "Obras selectas," 18 v., "Memorias póstumas del General J. M. Paz," Correa Luna, "Alvear," Dellepiane, "Dorrego y el federalismo argentino," González, "La Argentina y sus amigos," and "Mis montañas," Vicente Fidel López, "Historia argentina," 10 v., Vera y González, "Historia argentina," 3 v., Matienzo, "El gobierno representativo federal," Rodríguez del Busto, "El sistema de gobierno dual de Argentina," Vedia y Mitre, "El deán Funes," López Varela, "El régimen impositivo argentino." The obvious importance of these works renders individual comment unnecessary.

In the field of medicine, law, etc., are Araoz, "Estudios clínicos sobre tuberculosis," Miranda Gallino, "Radiología del corazón," Noel, "Contribución a la historia de la arquitectura hispano-americana," Bermann, "José Ingenieros," Arancibia Rodríguez, "Proyecto de código de procedimiento penal."

Of special interest are the numerous works in literature, not only because of their intrinsic merit, but also because the literature of Spanish America is but meagerly represented in the libraries of the United States. Distinctive works of representative authors are found, including several of the latest and most successful novels. The following titles will illustrate: Morales, "Antología de poetas modernos," Méndez, "Vida, cantos de amor," Oyuela, "Nuevos cantos," Obligado, "El canto perdido," Roldán, "Poesías completas," "La Venus del arrabal," and "La senda encantada," Ascasubi, "Santos Vega," Barriego, "Misas herejes." Of Ricardo Rojas, the distinguished historian of Argentine literature, there are "Eurindia," "Discursos," and "Los arquetipos." The following novels are notable and indispensable in studying the development of this *genre* in Argentina: César Duayén, (pseudonym of Emma de la Barra), "Mecha Iturbe," Cambaceres, "Sin rumbo" and "Silbidos de un vago," Gálvez, "El cantico espiritual" and "Luna de miel," Wast, "Desierto de piedra," Benito Lynch, "Caranchos de la Florida" and "Raquela," Chiaporri, "Borderland," Larreta, "Zogoibi," Güiráldez, "Don Segundo Sombra." The following works of Leopoldo Lugones, poet, essayist and critic, are also included: "La guerra gaucha," "El ejército de la Iliada," "Crepúsculos del jardín," and "El libro de los paisajes." There are also interesting and valuable works by Arrieta, Bernárdez, Capdevila, Cané, Campo, Eizaguirre, Farina Núñez, Figueroa, González, Gallardo, Lobos, Melo, Posadas, Palleja, Saldías, Sáenz Hayes, Tobal, Ugarte, and Urién.

In conclusion, this is a well balanced, representative collection, an excellent expression of Argentine intellectual activities, which must effectively aid, as a section of the University library, "in developing in the United States an acquaintance with Argentine thought and in strengthening the spiritual relations that should exist between the countries of America." This quotation from the letter of Dr. Miguel F. Rodríguez, president of the Comisión, is a fine expression of the objectives of the body over which he presides.

CECIL KNIGHT JONES

George Washington University,  
Washington, D. C.

### Notes and News

#### WASHINGTON

The Inland Empire Federation of Modern Language Teachers, including Montana, Idaho, Oregon, and Washington, met in Spokane on April 7, in conjunction with the Inland Empire Educational Association. The program included the following addresses: "The Literary Objective," by Prof. J. P. Knott, Washington State College.—"The Technique and Forms Established in the American Council Tests," by Prof. E. O. Eckelman, University of Washington.—"A Day in School in Madrid," by Miss Ottilia Fernandez, Lewis and Clark High School, Spokane.

At the business meeting, Miss Margaret Fehr, North Central High School, Spokane, was elected chairman for next year, Miss Violet W. Starkweather of the same school being reelected as secretary.

VIOLET W. STARKWEATHER

#### NEBRASKA

The Modern Language Association of Nebraska met at the University of Nebraska, Friday and Saturday, April 22 and 23.

The first session was held Friday at 3:30. After an address of welcome by Dean Herman G. James, the following papers were read and discussed:

1. *The Cleveland Plan of Teaching Languages*, by Miss Gertrude Kincaide of the Cleveland High Schools.
2. *The Foreign Student in France*, by Miss Marianne Whitaker of Stephens College.
3. *The Future of Modern Language Teaching in Nebraska*, by Miss Alma Hosic of the State Teachers College at Kearney.
4. *The Youth Movement in Germany*, by Miss Martha Ada Klett of the University of Nebraska.

At the dinner Professor Laurence Fossler of the University of Nebraska served as toastmaster and called for a number of after-dinner talks. Several German songs were sung, after which the French play "Blanchette" was presented by students of the University of Nebraska.

A business session was held Saturday morning at 9:30. Professor Laurence Fossler was elected president, and Miss Valeria Bonnell of the Lincoln High School was elected secretary-treasurer.

The reading of papers was then resumed: 5. *Correlation of High School with College Spanish*, by Miss Irene Miller of Omaha Central High School. 6. *The Modern Foreign Language Study with Particular Emphasis on the Modern Language Tests*, by Professor John L. Deister of Kansas City Junior College. 7. *What Is Our Fundamental Problem in the Teaching of Modern Foreign Languages?* By Professor Colley F. Sparkman of the University of South Dakota. In the absence of Professor Sparkman, this paper was read by the undersigned.—The meeting of the Association terminated with a luncheon.

The splendid attendance by teachers from all parts of the state, representing a large number of high schools, colleges, and normal schools, and the high quality of the program were outstanding features of the two-day session.

JOSEPH ALEXIS

**The Commission for Relief in Belgium Educational Foundation** announces that graduate fellowships have been awarded for next year to 3 Americans and 23 Belgians. The fellowships all provide for full traveling expenses, tuition fees, and living allowances. The average cost of each is \$2100. They were established in 1920 to commemorate the wartime relief work of the C. R. B. and to promote the exchange of intellectual ideas and good will between Belgium and the United States. Among the American awards is one to Professor Benjamin M. Woodbridge, Reed College, for study of 17th century French literature at Louvain University. Thirty Belgian students are now registered at 10 American universities under these fellowships, and 8 of these fellows have received extensions for next year.

**Commonwealth Fund fellowships** aggregating \$125,000 have been awarded to 23 honor graduates of British universities for 1927-29. This is the third annual group of such awards, making a total of 63 young scholars to come to the United States under this fund. Three new fellowships have been added this year for honor graduates of British colonial universities. The names of the new holders are given in School and Society for May 28.

**The American German Student Exchange** received this spring 156 applications for fellowships to study in German universities

next year. Twenty awards were made, ranging as far west as North Dakota, as far south as South Carolina. Three fellowships went to women. The fellows are given free tuition, board, and lodging by the German universities, in return for which American universities do the same by young German scholars.

A **Swiss-American exchange fellowship** has been accepted by the University of Wisconsin. The funds for this fellowship were contributed by Wisconsin citizens of Swiss descent, and the annual stipend is \$1000.

The **American Scandinavian Foundation** has awarded traveling fellowships for next year to the aggregate of \$70,000. Fifty-five awards were made in all. Eleven American students will study abroad under these scholarships, and to the United States will come 16 from Norway, 19 from Sweden, and 14 from Denmark.

**Drake and Des Moines Universities**, both at Des Moines, Iowa, are now merged into one institution under the name of Drake University, whose combined enrollment will be about 4500. It appears that Des Moines University had become a new fortress of militant fundamentalism, see a communication of N. M. Grier to "School and Society" for July 2. We are not informed as to the tendencies of the new administration.

President **Max Mason** of the University of Chicago is quoted as follows: "It was my observation at Göttingen more than 20 years ago that my compatriots who had come to study German were far less proficient in the language at the end of six months than those who had come to study something in German. The experience of the latter had been more actual." We think Mr. Mason failed to consider that the goal of the student of science was immediate practical usefulness, the goal of the language student a mastery comparable to that of his own tongue. No one would censure a student of physics for wrong endings, genders, word-order, and the like; the student of language who committed the same solecisms would be at a grave professional disadvantage. A bungalow can be erected over the week-end; a six-story edifice calls for extensive and carefully laid foundations.

**Senator Borah has undertaken to learn Spanish**, we read in the "Journal of Education" for April 4, in order to draw closer to the facts regarding Nicaragua and Mexico. Anson W. Belding writes editorially: "Like most of our American statesmen, Mr. Borah is master of one language, that of his native land. Americans are a one-language people. This is unfortunate. In spite of the millions of dollars that have been poured out in modern language instruction in this country, a very small percentage of Americans can either converse in or understand any tongue but their own." We like Mr. Belding's interest in foreign language study on the



part of Americans, and agree with him that more of them should attempt to master at least one foreign language; but we think it unfortunate that the financial issue should be raised in this manner. The reason why more Americans do not converse fluently in French, for instance, is not that the aforesaid "millions of dollars" were misspent, but that additional millions were not called for. Statistics compiled by the Modern Foreign Language Study show that 85 percent of our young people elect a given foreign language for not more than two years, and all educators know that a fluent speaking or even reading knowledge of a language cannot be secured in that length of time. The European secondary schools have courses of six years or more. If we want our boys and girls to speak foreign languages, we must make it possible for them to study one language for at least four years, preferably more.

The **Eleonora Duse Fellowship** of \$1200 is awarded annually to a college graduate of either sex, born in the United States or in Canada, who possesses a speaking and reading knowledge of Italian, and has made definite plans for research work in Italian universities. Applications are made to the Italy America Society, 25 W. 43rd Street, New York, and must be received before May 1.

A **specialist in teacher training** has been appointed by the United States Bureau of Education, whose particular duty it will be to inquire into the training of teachers in normal schools, colleges, and universities. The incumbent of the new post is **Ben W. Frazier** of Milligan College, Tenn., who has served as director and head of the department of education of Alabama State Normal School. He is a graduate of Tennessee Teachers' College, has a B.A. from the University of Tennessee, and an M.A. from Columbia University.

Universities which have extension divisions may profit by the example of the University of North Carolina, where the Romance Department has made arrangements to send out annually eight mimeographed issues of "**Noticias Hispánicas**," devoted to articles and news of special interest to teachers in the state. The advantage of such an arrangement is that this bulletin can be sent free to all teachers, so that the smallest schools, which are often the last to subscribe to a periodical, but which frequently need its help most, can be served as well as the larger schools. We hope, however, that this worthy undertaking will not be restricted to the Spanish teachers. We are sure that French teachers need such help quite as much as their Spanish colleagues, not to mention teachers of German—if there are any in North Carolina!—and we earnestly suggest that "**Noticias Hispánicas**" be converted into "**Modern Language Notes**" and sent to all teachers of foreign language in the state.



**Are we floundering in our second year instruction?** Some evidence in that direction appears to have resulted from the Kansas scholarship contest, held last April at Emporia, as discussed in the Bulletin of the Kansas Modern Languages Association. "The results of the second year French test, this year as well as last year, seem to show that there is not the same clearness as to the aims to be achieved, the amount of material to be covered, and the methods to be pursued [as in the first year]. If the goal in first year French is a minimum of five hundred words including simple idioms, the goal in second year French should be at least some 1200 to 1800 words including a much richer variety of idioms and more difficult idioms. Should we then have texts rather more clearly in mind to make the acquiring of this vocabulary more interesting and more certain?" The present writer believes very strongly that a minimum standard vocabulary for both first and second year work in foreign language is a most urgent need, and that the word and idiom counts in French, German, and Spanish should be utilized in that way at the earliest opportunity.

Junior high school, senior high school, and junior college under one roof, or at least under **one administration**—this is an arrangement which should appeal especially to the teacher of foreign language, for it would permit us to develop what our educational system lacks at present: a foreign language course covering six or more years. The French *lycée*, the German *gymnasium*, and other foreign secondary schools have long been able to give their pupils this advantage. The best we can do is to start our high school pupils at age 14—too late for really good pronunciation in many cases—and give them at most four years; many schools, most schools in fact, do not even have a four-year course.—Consider by comparison the secondary school curriculum of our neighbor Costa Rica, where English is required for six years at 3 hours a week, and French five years at 2 to 3 hours a week.

**Does this fit you?** "The typical classroom performance witnessed may be described as a barrage of questions by the teacher, with the pupils returning fire with hastily recalled bits of information previously garnered from a textbook. Succeeding in doing this, the pupils preferred to remain on the defensive, offering few voluntary contributions on aims, methods, or materials. It would seem that the classes under consideration might have been productive of more valuable results had the testing procedure been less zealously adhered to and more conscious and definite effort been made to provide situations in which pupils could grow in other desirable respects." So writes Professor R. G. Drewry, University of Southern California, after visiting 26 classrooms in five high schools, including instruction in a variety of subjects. Foreign educators are achieving extraordinary success with various types of the socialized recitation, the general thought back

of the specific devices being to put the responsibility on the pupil instead of the teacher, and to enlist the pupil's will to learn rather than his fear of failure.

**Pupils' dislike of foreign language** is not as great as is sometimes asserted, judging by an article by Jesse S. Adams in the School Review for June on "Reactions of High-School Pupils to High-School Subjects." Over 1300 pupils stated what subjects they would omit from the curriculum: foreign language has a very small percentage here. On the other hand, French and Spanish are high on the list of subjects which pupils would like to have but cannot get. Similarly, French ranks third according to the ratio of the number liking it best to the number liking it least.

**The value of advertising** our subject has seemingly been demonstrated by the Roosevelt High School of Los Angeles. Posters were put up in the main hallways setting forth the claims of French, Greek, Latin, and Spanish as subjects of study, some of them made by pupils in the applied art classes. The Vice-Consul from Argentina delivered a convocation address on the value of language mastery. Articles were published in the school paper, and talks were given to special groups of students. All this took place just before the elections for the new semester were made, and doubtless influenced the marked increase in language enrollments.

**"Library day,"** as practised by English classes in a Los Angeles high school, has been adopted by the French classes as well: each class meets in the library and spends a period reading about France.

**A free lecture course in modern languages** is given by the foreign language department of the Los Angeles city library. The program for April comprised 8 lectures given by various professors in local collegiate institutions. This seems to us an excellent plan and one that might well be tried elsewhere.

**What textbooks are actually being used** by teachers? This question, which has very practical bearings and is therefore constantly coming up, has now been answered for the high schools of Southern California by means of a questionnaire, and the resulting compilation can be had of the association which fostered this inquiry by sending 50 cents to the secretary, Ruth Frothingham, 529 S. Ross Street, Santa Ana, Calif.

**International auxiliary languages** have been very much to the fore in recent years: Esperanto, Ido, and Volapük will doubtless occur immediately to most readers of this headline. Of the three, it seems that Esperanto is decidedly in the lead, and a very active campaign in its behalf is steadily going on, with substantial progress as a result. Even scholarly circles, which have hitherto

held severely aloof from this entire movement, are now beginning to show genuine interest. As an indication of this trend, we have before us an article signed by David Sapir, Leonard Bloomfield, Franz Boas, John L. Gerig, and George Philip Krapp, entitled the "Problem of an International Auxiliary Language." The distinguished signers of this article do not so much rehearse arguments as set forth the linguistic principles upon which such a language, to be ideally successful, should be constructed. Perhaps it is too late to put this program into practical effect: I fear that the commercial impetus already attained to by Esperanto will brush aside all such theoretical considerations. But those who are interested in the problem as such would do well to secure a copy of the article in question by writing to the International Auxiliary Language Association at 525 West 120th Street, New York.

The **Briand Speech Competition** elicited 2576 papers from 1654 colleges and high schools, and it is estimated that at least 100,000 students of French studied the speech of M. Briand. Every state in the Union took part, and there were competitors from Alaska, Porto Rico, and Hawaii. The prize-winners in the college class were as follows: First, Caroline M. Stabler of Ednor, Md., Smith College, Northampton, Mass.; Second, Yoa E. Gross of Elkhart, Ind., University of Indiana; Third, Regina Hamelin, Trinity College, Washington, D. C., and Elizabeth von Sterenberg, Knox College, Galesburg, Ill.; Fourth, John W. Cutler, Yale University; Fifth, Eleanor Osborn, Western State Normal School, Kalamazoo, Mich.; Sixth, Philip Lester Boardman, State Teachers College, Greeley, Colo. The six high school awards were made as follows: First, June Robinson, Western High School, Washington, D. C.; Second, Joel Brenner, Public Latin School, Boston, Mass.; Third, Pauline Shoemaker, Central High School, Washington, D. C.; Fourth, Alice M. LeBlanc, North Attleboro, Mass.; Fifth, Virginia Emery, East High School, Cleveland, Ohio; Sixth, Frances Pettit, Catholic Central High School, Grand Rapids, Mich. The prizes in each class were: First, \$100; Second, \$50; Third, \$25; fourth, fifth, and sixth, subscriptions to the 'Courrier des États Unis.' Space will not permit the listing of those high school and college students who were given honorable mention by the examiners. Professor H. G. Doyle, of George Washington University, D. C., the chairman of the committee in charge of the competition, has issued a formal statement in appreciation of the splendid spirit of coöperation shown by the teachers and prominent citizens who gave freely of their time to insure the success of the competition. Much of this success, however, was due to the energy and organizing ability of Professor Doyle himself.

**Grade school instruction** of foreign languages was dealt a severe blow by the World War. Quite illogically, for the pupil in our

grade schools is at the ideal age for an easy and enjoyable acquisition of perfect pronunciation and fluent speech. The JOURNAL will soon publish an article by G. H. Estabrooks which proposes to take advantage of this plastic age for the mastery of pronunciation.—In the "Bulletin of the Pan-American Union" for June we read that Costa Rica has now decided to encourage the learning of English in the grades, and to that end has imported seven North American teachers, one for the capital of each of the seven provinces.

**Inter-High School Contests** in French and Spanish have been organized in New York City, and the results of the recent contests are reported in the "Bulletin of High Points" for June. There were 23 prize-winners in French, 15 in Spanish, the prizes consisting of medals and books. The total number of contestants was 80 in French, representing 20 schools; in Spanish there were 212 contestants; the larger number of Spanish entrants is doubtless due to the fact that the Spanish contests are of longer standing, this being the tenth annual contest.

**The American Association of Teachers of German** has issued a Preliminary Bulletin, signed by Professor Camillo von Klenze, in which the historical basis for the formation of the association, and the aims which it has hopes of attaining, are set forth with clarity and dignity. We understand that a number of chapters have already been established.

**The American Association of Teachers of French** informs us through its president, Professor Charles A. Downer, College of the City of New York, of its organization, plans and hopes. "The aims of the association are: to promote and improve the teaching, study, and appreciation of French in the United States, to serve as interpreters to the United States of the best in French civilization and to France of the best in our civilization, to develop good fellowship among the teachers of French, through the Chapters of the Association, to further the interests of the teacher and to improve teaching conditions, to encourage the exchange of students and teachers between the two countries, to encourage research in the pedagogics of French and to publish the results for the general betterment of the profession, to publish a Review, informational, cultural, and professional." There are honorary officers, and the other executive officers are: Claudine Gray, Hunter College, A. G. H. Spiers, Columbia University, and Raymond Weeks, Columbia University, Vice-Presidents; Edmond A. Méras, Adelphi College, Secretary; Simeon H. Klafter, Lane High School of Brooklyn, Treasurer. The organ of the association is to be known as the "French Review," and the editor-in-chief is Professor James F. Mason, Cornell University. Further information may be had of the officers.

### Foreign Notes

The **status of women** in the learned professions continues to be a focal point of discussion and dispute. A number of items have recently come to our attention, all bearing on this question.—Women are now eligible to professorships at Oxford, for the first time in history, by the terms of a statute promulgated by the Oxford Convocation.—At Cambridge, university scholarships, prizes, and other honors are now open to women, except for a few special ones that are still reserved for men only.—The number of women acquiring the right to give lectures at the German Universities is steadily on the increase, this being the more surprising that women were not even admitted to the status of students until comparatively recent years.—In our own country things are still somewhat in flux. Thus the University of North Carolina has recently broken a tradition of 133 years by admitting women as instructors.—A different type of recognition is sought by the women teachers of Berlin, who have petitioned that they shall be addressed as "Frau," whether married or not.—In France, co-education of the sexes is still having a hard time, and extraordinary precautions are observed there. Segregation prevails until the university is reached. Only recently, after years of effort, women have secured the privilege of attending the highest normal school.—Italy, on the other hand, shows a reactionary tendency. There women have been debarred from teaching in secondary schools by a recent regulation, and they are organizing for a determined fight on behalf of their right to teach. It remains to be seen whether the female of the species is a match for Il Duce.—Women students have long been admitted to Oxford, but it has been proposed to limit their number. A manifesto opposing this limitation was issued on June 11 to members of congregation by a number of heads of colleges and other well known members of the university.

**Is there an older student in the world** than Louis Andrieux, who has just taken his doctor's degree in letters at the Sorbonne? M. Andrieux received his bachelor's degree in 1860, since when he has been deputy, farmer, ambassador, and government official. He is now 87 years old.

The **birthday of Charles de Coster** (August 20, 1827) is to be celebrated hereafter as a national holiday in Belgium, and a monument will be erected in his honor.

**Alexandre Arnoux** has been awarded the 5000 franc prize of the Society of French Authors for his poems 'Au grand Vent' and several novels.

**Marcel Aymé** has been awarded the Pierre Corrad prize of 3000 francs for his first book 'Brûlebots'.

The poetess **Marie Bregendahl** has been awarded the prize of 10,000 kronen offered by the Danish government for distinguished achievement by women.

The **Nietzsche Gesellschaft** of Germany offers two prizes aggregating 6000 marks for two works dealing with Nietzsche and French thought. One essay, on "The Influence of the French Mind on Nietzsche's Philosophy," will presumably be submitted by Germans; the other, on "The Influence of Nietzsche on the Mind of France," will offer an attractive subject for French scholars. For each essay there is a first prize of 2500 marks, and there is a third prize of 1000 marks.

An **Otto Ludwig Gemeinde** has been founded at Eisleben, Germany, devoted to the creation of a museum and the erection of a suitable monument to the poet. His garden and summer-house have already been purchased by the city to promote this undertaking.

**Drawings and studies of Albrecht Dürer**, hitherto unknown, have been unearthed in the Lubomirski Museum at Lemberg. The most important of the 25 items is a self-portrait of the artist at about 24, with long hair and painter's cap. The Burlington Magazine for March gives a number of reproductions and a report by the finder.

**Among the papers of Stendhal** a hitherto unknown small novel, "Une Position sociale," has been found. It was written in 1832, and the hero is a self-portrait. Another Stendhal discovery is that of a travel diary written in 1838, describing in 300 pages a journey from Bordeaux to Valence and constituting a sort of continuation to the "Memoirs d'un touriste." Both works are shortly to be published.

A new **Institute of Journalism** was recently given its formal installation at the University of Heidelberg. The director is Dr. von Eckhardt, Professor of Journalism. The aim of the institute is the building up of a science of journalism on a sociological basis.

Frankfurt-on-the-Main, Germany, is to unite its 16 public and private libraries and put them under one head and management, probably in a building to be erected near the university. The director is Richard Oehler, formerly librarian at the University of Breslau.

**Houston Stewart Chamberlain** has bequeathed to the city of Bayreuth, of which he was a citizen, his library of some 7000 volumes.



**Strasbourg University** and its progress during the past seven years is the subject of an article by Henry J. Cowell in the Educational Outlook for April.

**Antonio Machado** has been chosen for one of the new places recently created in the Royal Spanish Academy, his nomination being sponsored by Valdés, Ricardo León, and Azorín. Machado is considered the foremost living poet of Spain, and his choice has been very well received in all the literary and intellectual circles of the country.

**Memoranda on the teaching of Modern Languages** are to be prepared and issued by the Incorporated Association of Assistant Masters, which has already done a similar service to English, History, and Mathematics. The work will be done by a central committee meeting in London, and representing the largest possible number of phases of the problem. The range of the inquiry will be unlimited, and it is especially hoped that districts in which local conditions create a demand for languages other than French and German will be represented.

**The Modern Languages School at Oxford** is the subject of a new set of regulations which are to be put into practice at the beginning of the next academic year. Candidates are warned that the study of two languages implies no lowering of the standard in the principal language. A knowledge of colloquial usage in both will be expected, and students must be prepared to tackle translations from and into English and prose compositions in the foreign tongues.

**An interchange of teachers and students** between Austria and England is being actively fostered by the Austrian government, which has sent a special emissary to London for that purpose. What Austria would like to do is to send to England each year about 100 students or teachers, between the ages of 20 and 35, to make a stay of three to six months, and to give private instruction in return for board and lodging. A corresponding number of persons from Great Britain would go to Austria on similar terms.

**As a sign of the times** it may be noted that the German Ambassador to Great Britain has accepted the presidency of the British Modern Language Association for the year 1928.

**The present status of German** in the curricula of the United Kingdom is the subject of an inquiry by the Incorporated Association of Head Masters, which has recently sent out a questionnaire to all secondary schools. It is interesting to note that schools are asked as to their attitude toward the policy of employing native Germans as 'Assistants,' also toward the plan of pupil-exchange.



An **exchange of professors** is to be arranged between the University of Buenos Aires and both Europe and the United States, we read in the "Boletín de la Unión Panamericana" for July. Doctor Coriolano Alberini, dean of the college of philosophy and letters, has just returned from a trip for the purpose of making the necessary preliminary arrangements. Foreign scholars who have been already secured are: Federico Enriquez, Italian philosopher and mathematician; Paul Rivet and Paul Langevin, French scientists; Waldo Frank, American writer; Giovanni Gentile, Italian philosopher; Hans Driesch, German biologist and philosopher.

The **French Academy** elected two new members on June 30: Emile Male and Abel Hermant. M. Male is 65 years old. He is best known as the historian of French art in the Middle Ages, on which he has written three admirable works. M. Hermant has repeatedly been a candidate since 1918. He is a prolific and many-sided writer, novelist, critic, dramatist, and has 102 works to his credit, including 60 pieces of fiction. He too is 65 years old.

**Salvador de Madariaga**, Spanish poet and author of "Shelley and Calderón" and "The Genius of Spain and other Essays in Spanish Literature," has been appointed as the first incumbent of the Alfonso XIII Chair of Spanish Literature recently established at Oxford University, England.

Recent deaths abroad include the following: **Gaston Leroux**, journalist and author of novels of adventure, died April 15 at Nice, 57 years old.—**Georg Brandes**, Feb. 19 in Kopenhagen, at the age of 85. Brandes was a great essayist, journalist, and historian of literature, who has influenced profoundly not only the literature of his land, but that of all Europe.—**Ferdinando Russo** died last February in Naples at the age of 60. Journalist, novelist, and dramatist of note, he was regarded as the leading folk-poet of Naples, with many dialect lyrics to his credit.—**Alejandro Pérez Lugín** died recently at La Coruña, aged 57. He was the author of the much discussed novels "La Casa de la Troya" and "Currito de la Cruz."—**Ricardo Hernández Bermúdez** died in Madrid at the age of 63. Two of his best novels are "Sugestiones" and "El Defensor del Pueblo." His plays have also achieved much success.—**Jörg Eeckhous**, Belgian novelist, died about the end of May in Brussels at the age of 73.

### Among the Periodicals

The **Jahrbuch 1926** of the Monatshefte für deutsche Sprache und Pädagogik has a number of interesting and valuable articles.

Ernest Tonnelat summarizes "Der Deutschunterricht in Frankreich während und nach dem Weltkriege," giving facts as to pupil enrollments and the training of teachers.—F. E. Sandbach discusses "German Studies in the British Isles since 1914," with special emphasis upon the scholarly work done in recent years. Those who are interested in the changes in the faculties of the English universities will find a fairly complete list of them here.—Three articles deal in one way or another with the activities of the German Club: John Whyte, "The Revival of German Clubs in American Colleges"; Ernst Feise, "Jugendspiel und Laienbühne"; Martha Schreiber, "Der Bundesgenosse des deutschen Unterrichts." Feise's article has a small but useful bibliography of dramatic material, Whyte's a selected list of folksong-collections.

In **Modern Language Notes** for June, J. A. Walz writes on "An English 'Faustsplitter'," namely a reference in the *Itinerary* of Fynes Morison (1617) which escaped Alexander Tille when he published his volume of "**Faustsplitter**" in 1900.

**El Eco** for May 15 prints an interesting little article on "Madrid: Ciudad de Contrastes," with a few characteristic illustrations.

Student life in Paris is discussed, in part historically, in "Housing the Sorbonne Student" by Golda M. Goldman, in the **Educational Outlook** for April.

**Hispania** for May gives a 19-page article by J. R. Spell on "Spanish Teaching in the United States."—Two articles of interest in the same issue, dealing with Spanish grammar, are: "Again the Spanish Superlative," by Alfred Coester, and "The Post-Positive Pronoun in Spanish," by Mary E. Buffum.

In the **Bulletin of High Points** for April, there is a little article by Harriet D. Proctor on "Some Features of the Spanish Department at the Morris High School."—In the same issue, Suzanne R. Méras utters "A Plea for the Use of Cultural Material in Teaching French."—"Recapitulation in Language Drill" is helpfully advocated by David Gross in the issue for May. His illustrations are taken from French, but the principle can be applied in any language.—In the same number, Pedro Caballero gives useful suggestions for "Making a Living Language Live for the Student."

**Modern Languages** (London) prints in the issue for June a weighty article by V. S. E. Davis on "The Case for a Mixed Method."—Other articles in the same number are: "Drawing as an Aid to Language Teaching," by J. Merchiston; "English in Poland" by S. Pietruszanka; "Don Julio Cejador," by J. W. Kirby; and "The Study of Italian in England," giving the substance of a pamphlet recently issued by the British-Italian League with a view to encouraging the study of Italian in British schools.

"Old Spanish Terms of Small Value" are discussed briefly by A. R. Nykl in the May number of **Modern Language Notes**.—In the same number, G. I. Dale writes on "Spanish 'fondo en' once more."

Opportunities for research in Italian are the background of a description of the Cavagna Library at the University of Illinois, written by John van Horne for the May number of **Italica**.

The **Modern Languages Forum** continues to present much interesting and valuable material. In the April number, G. T. Buswell discusses "The Effect of Different Methods of Teaching upon Ability to Read French," using the study of eye-movements—in particular, the number, sequence, and duration of fixations per line—to determine proficiency in reading. The final conclusion is "That the direct method used in School A has produced at the end of two years' time habits of reading which are greatly superior to those which have been produced by the indirect method used in School B."—Harry Theobald reports on a discussion, by Los Angeles teachers, of "The Scope and Purpose of Third and Fourth Year Spanish with Reference to Advanced Work in College." A brief summary is hardly possible here; but the letter abounds in thoughtful remarks and questions.—C. D. Chamberlain writes a forceful plea for the establishment of a Service Center for teachers of modern languages. The practical details of such an institution are a matter for prayerful consideration, but there is no question, in the writer's opinion, that such centers can render invaluable service to our profession.—In the June number, J. P. Breckheimer writes on "The Kind and Frequency of Typical Errors in Written French," concluding with specific recommendations as to the topics which seem to need greater emphasis in the classroom than they have been receiving.—Edith B. Pattee advocates "The Phonograph as an Aid to Pronunciation" in the teaching of French. She gives a variety of information on material now actually available, and makes many useful and practical suggestions.—Suggestions for realia of French life are given by Alice M. Dickson, editor of "Le Petit Journal."

**Books Abroad** for July expands to 96 pages and has a wealth of interesting matter. Leading articles in this issue are: "The Problem of Man in Contemporary French Literature" by René Lalou, "The German Drama in 1926" by Julius Bab, and "Ventura Garcia Calderon," by Camille Pitoulet. I like the new plan of scattering the little news items along the bottoms of the pages, so that even in idly paging the number one's attention is likely to be arrested here and there. "Books Abroad" may be had without charge by anyone who will take the trouble of writing for it to the University of Oklahoma at Norman.

In the *Classical Journal* for February 1927, Kenneth Scott writes of "A study of the grades of students at the University of Wisconsin with reference to preparation in foreign languages." The writer comes to the conclusion that language study in high school does create a greater presumption of success in college, and that continued study of one language is better than a smattering of two or more.

*School and Society* for July 16 prints a summary report on "The Progress of the Modern Foreign Language Study" by Algernon Coleman. This report may be especially recommended to those of our colleagues who have not been able to follow in detail the very varied and exacting activities of the Study.

### Personalia

Professor **Camillo von Klenze**, who has retired from active teaching and expects to reside hereafter in Munich, was honored by having the June number of "Die Studentenschrift," published by the students of the College of the City of New York, especially dedicated to him. The motives which have led Mr. von Klenze to forsake the classroom thus early (he is only 62) will be fully understood and appreciated by all who feel the charm and glamor of intellectual and aesthetic life in Europe; at the same time, we cannot but regret the decision which takes out of our German field one of its strongest and ablest leaders. Our good wishes will abide with him in his new home.

Professor **Henry G. Doyle**, George Washington University, one of the Assistant Managing Editors of this Journal, has been appointed Dean of Men, a sequel to his successful service as Adviser to Men's Organizations. The work done by such administrative officials is necessary and important, and we are sure that Mr. Doyle will acquit himself admirably in his new office. Nevertheless, we feel that our profession needs its strong men more urgently than does the college administration, and we hope that Mr. Doyle—who is to retain most of his teaching—will not come to resemble Mother Church in a celebrated mixed metaphor. "Here stands Mother Church," cried an enthusiast, "one foot firmly planted on the earth, the other proudly raised to Heaven."

**Baron d'Estournelles de Constant**, Paris, has accepted the appointment to a Professorship in Modern Languages at the newly founded Scripps College, California.

Professor **B. R. Jordan** of the University of Tennessee at Knoxville has accepted a call to Duke University.

Professor **Leonard Bloomfield**, Ohio State University, goes to the University of Chicago as Professor of Germanic Philology.

Professor **Hans Kurath**, Northwestern University, goes to Ohio State University as Professor of German and Linguistics, taking the place of Professor Bloomfield.

Professor **Eduard Prokosch**, Bryn Mawr College, goes to New York University to fill the vacancy created by the death of Professor McLouth.

Professor **Charles M. Purin**, Hunter College, for the past three years one of the special investigators under the modern foreign language study, goes to Milwaukee as Director of the Day School of the University of Wisconsin Extension Division.

Professor **Robert M. Fife**, Columbia University, has been appointed associate dean of the graduate faculty. Mr. Fife went to the University of Upsala last spring, where he delivered a series of eight lectures on "Luther's Early Religious Development."

Miss **Mary M. Galt**, Toledo University, goes to the American University, Washington, D. C., as Assistant Professor of French.

Professor **Arthur St. Clair Sloan**, Shorter College, goes to Limestone College, Gaffney, S. C., as Professor of Spanish and head of the modern language department.

Professor **E. P. Dargan**, University of Chicago, is to be visiting Professor of French at Princeton University for the first term, 1927-28.

Miss **Elizabeth Wallace**, Dean of Women and Professor of French at the University of Chicago, has retired from active teaching.

Dr. **O. S. Fleissner**, University of Wisconsin, goes to Wells College, Aurora, N. Y., as head of the German Department. He takes with him as his wife **Else Mentz**, Ph.D., also of the University of Wisconsin.

Professor **A. W. Aron**, Oberlin College, goes to the University of Illinois as head of the Department of German.

Professor **Jacques Breitenbucher**, University of Akron, goes to Miami University, Oxford, Ohio, as Assistant Professor of German.

Professor **Albert Schinz**, Smith College, after teaching this summer at Harvard University, goes on leave for the first semester of the current year. He will spend the time in France and Switzerland, and returns to his duties at Smith in February.

Miss **E. A. Meinhardt**, formerly of Dakota Wesleyan University, goes to the University of Nebraska as Assistant Professor of German for 1927-28.

Professor **Ernest Hatch Wilkins**, lately Professor of Romance Languages at the University of Chicago, is another serious loss to our profession. Being made Dean of the College of Arts, Literature, and Science at Chicago, Mr. Wilkins attracted attention as an administrator, and has now been appointed president of Oberlin College, Oberlin, Ohio.

Professor **Paul Curts**, Wesleyan University, is to be on leave of absence for the year 1927-28.

Mr. **Robert S. Whitehouse** has been appointed associate professor of modern languages at Birmingham-Southern College. Mr. Whitehouse has been studying at the Johns Hopkins University.

**John Scholte Nollen**, dean of Grinnell College, has been appointed Acting Professor of German at Pomona College to succeed Professor **H. W. Church**, who goes to Lafayette as head of the German department.

**Henri Pierre Williamson de Visme**, Professor of French at Rutgers and head of the department of French at the New Jersey College for Women, died at the age of 52 on June 22.

Professor **Colley F. Sparkman**, University of South Dakota, goes to the University of Wyoming as head of the department of modern languages.

Professor **John T. Krumpelmann**, University of North Carolina, goes to St. Stephen's College, Annandale-on-Hudson, New York, as Associate Professor of German.

Professor **H. H. Vaughan**, Chairman of the Italian Department at the University of California, has been forced to resign on account of ill health.

Miss **Angelina La Piana**, University of Illinois, goes to Wellesley College as Instructor.

Mr. **Lester F. Groth**, M.A. University of Wisconsin, goes to the University of Vermont as instructor in German.

Mr. **Rudolf J. Schlueter**, M.A. University of Wisconsin, goes to the State University of Iowa as instructor in German.

Mr. **James Scott**, M.A. University of Wisconsin, goes to Dartmouth as instructor in German.

Miss **Stella M. Hinz**, University of Wisconsin, goes to Europe for 1927-28 as holder of the Albert Markham traveling fellowship.

Professor **Ernst Feise**, Ohio State University, goes to the Johns Hopkins University as Professor of German Literature.

Dr. **Traugott Böhme**, Director of the Deutsche Oberrealschule in Mexico City, and Professor of German at the National Univer-

sity of Mexico, goes to Ohio State University as Professor of German. Dr. Böhme was at one time on the staff of Columbia University.

Professor **Edwin C. Roedder**, University of Wisconsin, is on leave for the first semester of the current academic year. Mr. Roedder is in Germany, superintending the publication of his book: "Oberschefflenz. Eine Dorfgemeinde des badischen Baulandes in Vergangenheit und Gegenwart."

Mr. **Thomas A. Fitzgerald**, University of Illinois, goes to St. John's College, Annapolis, as Assistant Professor of Romance Languages.

Dr. **Werner Neuse**, of Cottbus, Germany, comes to the University of Wisconsin as instructor in German under a new plan fostered by the Institute of International Education, New York. Some 6 or 7 young German teachers, carefully selected by a competent German committee, will serve as visiting teachers in American collegiate institutions this fall.

Dr. **Max Quadt** of Tilsit, Germany, who spent last year at Arnold College, New Haven, Conn., comes to the University of Wisconsin as instructor in German.

**Harold B. Stanton**, Ph.D. (Brown) 1927, has been appointed Associate Professor of Romance Languages in the North Carolina College for Women, Greensboro, N. C.

Dr. **René E. G. Vaillant's** doctoral thesis, "Concepción Arenal," has been published by the Instituto de las Españas, New York City. The doctoral dissertation of Dr. **Rebecca Switzer**, "The Ciceronian Style of Fray Luis de Granada," is announced for early publication by the Columbia University Press.

The following teaching appointments of recent Ph.D. recipients of Johns Hopkins University have been made: Dr. **Charles R. Hart** goes to Reed College, Portland, Oregon; Dr. **Elizabeth L. Moore**, to Converse College, Spartanburg, S. C.; Dr. **Eleanor J. Pellet**, to Lake Erie College, Painesville, Ohio; and Dr. **Lula M. Richardson**, to the University of Delaware, Newark, Delaware.

**John C. Lyons**, Ph.D. (Univ. of N. C.) 1927, is Instructor in French in the University of North Carolina.

Dr. **Paul T. Manchester**, who received his doctor's degree from the George Peabody College for Teachers in June, has been appointed Professor of Modern Languages in the State Teachers College, Greeley, Colorado.

Mr. **Dominic L. Pucci** (A.B., George Washington University, 1925; A.M., Harvard University, 1927) has been appointed Instructor in Romance Languages in Harvard University.



## Reviews

ANATOLE FRANCE, *Le Livre de Mon Ami*. Edited with introduction and notes by V. F. BOYSON. Oxford University Press, London, 1926.

The several volumes of childhood reminiscence from the pen of Anatole France are among his choicest works. The childish ambitions, the fears at night, the boundless imagination, the reaction to school and a playmate's pranks, to love and death—all this and more are found in *Le Livre de Mon Ami*, edited by V. F. Boyson. It is a treasure, indeed, to be placed in the hands of second and third year students of French, who will feel well repaid for their early effort toward the mastery of the language. The *Crime de Sylvestre Bonnard* has for so long been a favorite with American students that they will welcome another volume of the light Anatolian irony and gentle melancholy.

*Le Livre de Mon Ami* is of real value to students of French because of its clear, simple, classic style and its very real human appeal. To know the gradual development of a child of France, his intimate life, will bring American students to understand better that close human relationship which is so easily overlooked in the press of nationalistic feeling and prejudice.

In a concise, carefully developed introduction Mr. Boyson has given the biographical details necessary to an understanding of his author. He has very happily emphasized the surroundings in which the dreamy boy, Anatole, grew up, surroundings which form a large part of the background of his writings.

I have an impression that, were Anatole France himself to see the statement, "The Franco-German war made of him a soldier," he would be guilty of some ironical thrust as much at his own expense, perhaps, as at his commentator's. Early in his career, Anatole France felt an admiration for the life of a soldier, but his later hatred of all that related to war was violent and, I feel, sincere. Mr. Boyson has a very just appreciation of France's attitude in the Dreyfus Affair. "The confusion of his political opinions—he has seemed both monarchist and revolutionist—was due to the cold, keen sense of justice which saw not one side but every facet of a question; to the sensibility which instinctively chose the weaker side; and to that strange paradoxical weakness which made him live as much as possible *hors de la triste réalité*."

Mr. Boyson does not mention the skepticism of Anatole France, nor the large part it holds in his general writings. Perhaps, however, he deemed it unnecessary in presenting this volume of childhood memories. And yet it seems to me that even here we find the

reflection of that disillusionment which later became so strong and sometimes so bitter with Anatole France.

The notes to *Le Livre de Mon Ami* are unusually full and well done. There are no grammatical references or explanations, a few of which might have been of service, as, for instance, page 56, line 10, *sa personne entière vous avait une bonhomie; je ne lui connaissais pas d'autre nom*, page 32, line 22; and *devoir* in other meanings than the "owe" and "have to" given in the vocabulary. Phrases and idioms deemed especially useful are listed after the glossary and translated. They do not, however, include all those in which the student might find difficulty, such as, *comme une poussière*, page 14, line 29; *il n'entraît pas dans la tête qu'elle s'accommodât de l'autre monde*, page 64, line 1; *j'aurais donné ma langue au chat pour peu que c'en eût été l'usage*, page 99, line 24; etc.

HELEN SMITH POSGATE

*University of California at Los Angeles*

H. KLINGHARDT: *Uebungen in deutschem Tonfall*. Für Lehrer und Studierende, auch für Ausländer. Quelle und Meyer, Leipzig 1927.

This booklet of not quite one hundred pages cannot be recommended warmly enough to every teacher of German. The author did not live to see its publication, but every phonetician knows his 'Artikulations- und Hörübungen' and his books on French and English intonation. With the help of a few very simple and clear typographic devices, a system of accents and underlining, he succeeds in giving a melodic analysis quite sufficient for an accurate rendering of the cadence of German sentences. A study of the well chosen selections should enable the student to grasp the peculiar character of German speech melody, and it would be fortunate if no candidate for a certificate were sent out to teach without this knowledge.

It goes without saying that some renderings are debatable; individual interpretations may differ here and there; but the author shows a soundness in judgment and an accuracy in sensing the normal inflection which can seldom be improved upon, except in the two poems added at the end of his book. There, I fear, the finer shading and the interplay of dynamic and melodic accents are not adequately expressed. The reading, as it stands, becomes monotonous.

ERNST FEISE

*The Johns Hopkins University*

*LE MAÎTRE DU MOULIN BLANC* by MATHILDE ALANIC.  
Contemporary French Series, D. C. Heath & Co., 1927.  
Special Introduction by Mlle Alanic. Edited with notes,

English exercises, and vocabulary by C. W. Bell—248 pp. (Text 152 pp.)

"In the homely scenes which are herein described," says the editor, "one is often reminded of the authoress of *The Mill on the Floss*." True, but the uninitiated must not be led into imagining that the resemblance between these two novels goes very far. Each tale deals with a mill which has been in a certain family for generations and which is kept in the family only at a cost of great struggle and sacrifice. But *Le Maître du Moulin Blanc* is much the simpler story. While the Destraimes family have grave problems to solve, life for them is certainly not quite the "puzzling" thing that it was to Mr. Tulliver. Further, the all-absorbing interest of *The Mill on the Floss* lies in Maggie Tulliver's frightful dilemmas—in her having to choose, now between her brother and her first love, and later between her second and greatest love and her devoted cousin. In Mlle Alanic's story there are no such terrific mental struggles; young Destraimes has only to choose between his career as an artillery officer and the salvaging of the old ancestral mill. Again, in George Eliot's story there is no fairy godmother, such as Mlle Jaffre, who steps in at the right moment and wards off catastrophe.

Yet *Le Maître du Moulin Blanc* is a very pleasing and wholesome story of life in the old province of Anjou. Especially interesting is the mother whose heart is devoted to her eldest son and who neglects the *cadet*; who continues to prefer and adore her first-born even after he turns out badly; but who, in the end, admits her mistake and does what she can to make amends to the younger boy when he saves the old mill.

The notes for the most part are excellent. However, under *Méduse* 74.4 we find: "The Gorgon Medusa. Consult your classical dictionary." The average American student, having no classical dictionary, will probably pay no attention to this note.

The exercises consist solely of English sentences to be translated into French. In the opinion of this reviewer, further exercises in French would have been useful.

The proof-reading seems to have been very well done. On p. 74, l. 31, the reference to the note (1) is evidently a misprint; p. 140, l. 15, *kracks* should be *krachs*; p. 238, *repu*, *rated* should be translated 'sated' (word occurs p. 98, l. 9); p. 214, under *fait*, *je lui dirai son fait* (referring to p. 152, l. 23) should be translated 'I will tell her what I think of her.'

The vocabulary is quite incomplete and while the editor says that "only the commonest words" are omitted, still it is difficult to understand why *dans*, *de*, and *avec* should be omitted, while *pour*, *sans*, *par*, and *chez* are included; or why irregular verb forms such as *eu*, *aura*, *perçut* (145, 28), and *fut* are missing when *pris*, *compris*, *puis*, and *pu* are included. Among other omissions in the vocabu-

lary are: *aussi*, in the sense of 'so' (27, 1); *douleur* (145, 30); *éveil* (145, 28); *fille*, in the sense of 'girl' (144, 29); *à l'instant* (145, 26); *minotier* (12, 22); *ceux* (145, 30).

Intended as it is for intermediate classes, this little book would undoubtedly be much more satisfactory if the vocabulary were complete. Students should be expected to use either a specially prepared vocabulary or a dictionary, but certainly not both.

C. F. ZEEK

*Southern Methodist University*

OTTO ERNST, *Semper der Jüngling*. Abridged and provided with Notes, Fragen, Übungen, and Vocabulary by W. C. Decker, Professor of German, New York State College for Teachers. Ginn & Co., 1927. XV & 211 pp. (Text 98). Price \$8.00.

In the history of the German novel the *Entwicklungsroman* plays an important part, and a typical modern representative of this type of story is Otto Ernst's *Semper-Trilogy* which tells the author's life in poetical form and at the same time presents a picture of the mental development of a middle-class German from the Seventies to the World War. After reading all the three volumes teachers will know the meaning of *Kulturkunde*, which is a new slogan in modern German education.

W. C. Decker has made available for school use an edition of those chapters that deal with the hero's days in normal school and his first teaching experiences. This book will appeal more strongly to the American student than the first volume *Asmus Semper's Jugendland*, of which we already have an edition, although critics agree that in artistic value the *Jugendland* stands far above the other two volumes of the series.

The editor's introduction tells of Otto Ernst's life and gives an outline of his numerous writings to the year 1912. I would have liked to see some space given to the author's later years, for our appreciation of him has changed somewhat since Ottomar Enking wrote *Otto Ernst und sein Schaffen. Zum 50. Geburtstag des Dichters*. Leipzig 1912. In his last years, a certain decline in the author's creative power seems to have taken place, and the number of his admirers was not increased by the fact that he often expressed a strong feeling of his own importance. When he died he was hardly ranked among the foremost writers of Germany, although there was a general and genuine feeling of respect for a man who rose by will-power and self-education to a recognized place in literature. That Otto Ernst's death, which occurred March 5, 1926, in Gross Flottbeck near Hamburg, is not mentioned in the introduction may be due to a delay in the printing of the Ms., but the editor does not speak of any of his later works, except in a cursory way of *Semper der Mann*. He should have mentioned *August Gutbier oder Die sieben Weisen im Franziskanerbräu*, which I consider a delightfully

humorous story, well worth reading. The American student should also know that there is a growing feeling that some of Ernst's poems may outlive his other works, although *Jugend von heute* and *Flachsmann als Erzieher* still maintain their place on the German stage.

It was not an easy task to reduce 259 pages of the original to 98 pages of text, and the editor has performed this remarkably well. His selection is very good, and he has changed the original in only a few places. Some explanatory remarks were in order at 7,28; 10,10; and 13,18; since in each of these cases the beginning of a sentence refers to a passage that has been omitted. In the headline of p. 50 *Der Gärtner* seems to me to have been replaced by *Das Schicksal* without sufficient reason. I would suggest the omission of the passage p. 94, 13f *durch Vorspiegelungen der Verdauungsorgane . . . eigentlich an das Gehirn gerichtet waren*, and that *Fragen* die be reversed. I also feel that by the omission of 96,23 to 97,12 nothing would have been lost.

The proof-reading has been very thorough. In the text I only noticed two missing *Umlaute* (p. 32,12 and p. 33,27), a missing letter (p. 36,6 *entchlossen*), and a missing comma (after p. 37,10). In the notes and grammatical exercises the ligature in *tz* has been omitted about a dozen times. As the title page description of the book does not correspond to the contents in order of its parts I would suggest that on pp. 101-129 *Grammatical Exercises* be replaced by *Übungen*, which would include *Fragen*.

These exercises will prove useful for reviewing the text and strengthening the student's grammatical knowledge, but they would be benefited by a slight revision in a new edition, as some Americanisms (*lernen* instead of *erfahren* p. 105, p. 128) have slipped in.

The notes will be a great help to the reader. In order to obtain more space for the explanation of the German educational system, which was considerably changed by the recent reform of the elementary teachers' curriculum, I would omit as unimportant notes 5,3 (see 4,8); 6,10 second sentence; 10,16; 10,18; 11,7,9. Note 11,16 should read: *Wer hat das getan?* That *Fritz Triddelfitz* (27,16) is one of Fritz Reuter's famous characters is not explained. The notes on *Biertaufe* (27,16) and *Abgangs-Examen* (43,4) generalize too much. 91,13 should read: *Korn*.

In the vocabulary I noticed *abspringen* given as *run off*, which is only a secondary meaning; *Cellist* without indication of pronunciation; *kurzgeschoren* should be *with shaved head* (whereas *bobbed* is to be translated *mit Bubikopf*); *Liebesantrag* is not necessarily *proposal of marriage*, like *Antrag*; *Räubergeschichte* also *wild story*; *sich revanchieren*: *to pay back* (the author uses *revanchellüstern* humorously in the sense of *anxious to return favors*, while the general meaning is *desiring revenge*); *schnappen*: *to gasp* is an

unusual meaning; *überschwenglich* is now mostly used with the accent on the first syllable (Viëtor).

As a whole the edition may be considered a good piece of work. I hope it may find its way into many institutions, as it will give the American student an insight into what a typical middle-class German youth used to think and feel before the War.

EDMUND K. HELLER

*University of California*

**TRANSLATION FROM AND INTO GERMAN.** A guide to German unseen translation and composition suitable as a preparation for the first public examination, by H. MIDGLEY, Headmaster of the Sir George Monoux Grammar School, Walthamstow. J. M. Dent & Sons Ltd., London. 1927. 124 pages.

This little volume consists of an "Introduction" of 54 pages of grammatical comment and 60 pages of exercises, 16 of which are German verse. Most of the German selections are excerpts from the writings of modern German authors. The English passages are rarely paraphrases of the preceding German selections; they frequently continue the anecdote or narrative begun in the German exercises. Both the German and the English selections are about twenty-five lines in length and are well supplied with footnotes. In these footnotes the editor exerts the greatest care to direct the student's attention to the best possible expression in the ensuing translation. There is no doubt that a careful study of the material offered in this little volume will do much to acquaint the student with the peculiarities of the German language. The lack of a glossary is regrettable. The student must therefore frequently consult an unabridged dictionary; "cheap dictionaries are quite valueless for this work," the editor states in a slightly different connection.

In many instances, however, I must take exception to Mr. Midgley's explanations. In the following cases better idiomatic expressions can be suggested: Page 67, "My body is so *shrunk*," the footnote reads "*in die Krämpfe gegangen, zusammengeschrumpft*"; *eingefallen* or *abgemagert* would certainly be preferable. Page 71, "*amongst* the woods and fields," the footnote suggests "*unter*" instead of *in Busch und Feld* or *im Wald und auf dem Felde*. Page 69, "*but* their honesty *prevailed*," the footnote suggests "*gellen*"; *setzte sich durch* would be better. Page 59, "The entrance into this fence *was* not by a door," footnote reads "*geschah*"; *geschehen* suggests motion or action, that something is happening or taking place; it might be better to translate this clause in the following manner: *Man ging nicht durch eine Tür in diese Umzäunung hinein*. Page 78, "*durch dicke, gelbe Schnüre*," the editor asks us to "note omission of indefinite article"; *Schnüre*, however, is plural. Page 101, "This monarch *stands out* as one of the greatest

who have reigned in any country," the note suggests "*hervorstechen*"; this is perhaps a misprint for *hervorstehe*.

In a few instances the footnote fails to give an idiomatic expression in its entirety: Page 71, "recognised him as one of themselves," footnote reads "*für ihresgleichen*"; with *halten* this expression can be used; should *anerkennen*, however, translate "recognise" then *als den ihrigen (ihren)* would have to follow. Page 89, "her favorite game," the footnote suggests only "*liebst*"; *Lieblingsspiel* or *sie spielte am liebsten* would be better. Page 63, "a dark blush flooded her face," footnote reads "*schieszen in*," but fails to suggest *das Blut* for "a dark blush"; *sehr erröten* would translate the entire expression.

In the introduction, which on the whole is well written, I have noticed the following slips: In discussing the subjunctive mood (§§21, 23), no mention is made of the fact that the imperfect tense refers to present time and the pluperfect to past time. In §31 the following statement occurs: "A common mistake is with 'geboren.' Goethe wurde im Jahre 1749 in Frankfurt geboren. A very little thought as to the meaning of 'geboren' will show the impossibility of 'war geboren'." Let me refer Mr. Midgley to Wustmann (Allerhand Sprachdummheiten. 9. Auflage), page 70. *Abend, Morgen, Vormittag* should not have been capitalized in the adverbial phrases *heute abend, gestern vormittag* etc. (§126).

In many other instances I cannot agree with Mr. Midgley's interpretation or his approach to a given passage. Frequently I would have the sentence entirely recast in German. It is indeed regrettable that so many errors have crept in, for the exercises are otherwise well edited.

ALFRED KARL DOLCH

University of California at Los Angeles

*EL AMA DE LA CASA*. Comedia en dos actos por Gregorio Martínez Sierra. Authorized edition, with Introduction, Notes and Vocabulary by Arthur L. Owen. Original drawings by Ángel Cabrera Latorre. Benjamin H. Sanborn and Co., Chicago. 1926. XLVIII+128 pp.

This is a light comedy with a few serious touches, written around the strong character of a home-making woman. This character is somewhat idealized and the others somewhat depreciated, but there are many suggestions of real life in the course of the action. The preface calls attention to the optimism, good taste, and simple style of Martínez Sierra. It suggests that the happy ending falls in with the prevalent literary taste of American youth.

The substantial introduction contains a biography and criticism of Martínez Sierra, a description of his works, and a bibliographical note. Professor Owen disclaims in the preface any attempt at exhaustive treatment. He draws an attractive, possibly



somewhat idealistic, picture of the dramatist. He supports many statements by quotations from the dramatist himself. (One regrets in a few cases the failure to specify the precise origin of the quotations.) He makes an effective presentation of the author's quiet life, of his collaboration with his wife, of his ability in handling landscapes, of his desire to amuse and cheer, of his poetic pantheism, and of his sympathy with women. He mentions the didactic tendency of *El Reino de Dios* and *Esperanza Nuestra*. He might perhaps have emphasized this tendency a little more in his criticism; however, one gets a good idea of it from the discussion of *Esperanza Nuestra*. Most of the leading dramatic and non-dramatic works are reviewed. *Canción de Cuna* receives the highest praise, but is not described at length. The bibliographical note supplies a very useful chronological list of Martínez Sierra's works up to 1923, and the titles of several works of criticism.

Like all Spanish books with natural conversational content, *El Ama de la Casa* presents some linguistic difficulties in the way of ellipses, idioms, etc. Professor Owen has handled these difficulties in a careful and thorough manner in vocabulary and notes. In accordance with modern custom, much explanatory material is in the vocabulary. No sharp line of distinction separates vocabulary material from note material, nor is such a distinction a matter of great importance. The notes are characterized by conciseness. The vocabulary is carefully prepared, as the reviewer can testify after looking up a considerable number of words and phrases. The editor has given attention to special meanings of words and locutions in particular cases, so that a student can find dependable guidance in mastering the text.

In the preface the editor states that he "has little hope of escaping the double criticism of having explained too much and too little." In truth, no two people would agree in the choice of just what is to be explained. It is rather futile to mention any real or fancied blemishes in a work so competent as Professor Owen's. But here are a few cases that might deserve consideration. It is to be doubted whether such terms as 'clause of characteristic' (p. 1) and 'ethical dative' (19) are comprehensible to students. The subjunctive in conditional clauses is over-explained. 'Wise man' seems preferable to 'scientist' for *sabio* (2). The indirect object *me* deserves comment at 5,10 rather than later. No great satisfaction is obtained from the vocabulary for the meaning of *al retortero* (17,6) or of *yo no puedo ver lágrimas* (56,6). A note on *cualquiera* (21,15) would be better than vocabulary treatment. The note on *¿verdad?* (28) seems unnecessary.

The edition is well bound and attractive in appearance. It has a facsimile of a letter of permission to publish from Martínez Sierra, and a picture of the author as a frontispiece. The illustrations show attention to detail in that they represent the careless

housekeeping prior to Carlota's advent. All in all, the book is quite adapted to use at any time in second-year college classes, and late in the second year or in the third year of high schools.

JOHN VAN HORNE

University of Illinois

*PALACIO VALDÉS, Marta y María.* Edited with exercises, notes, and vocabulary by H. M. MARTIN. Ginn and Co., 1926. xv, 316 pp. (157 pp. text).

More courage than is usually found in book editing was required to put on the market this edition of *Marta y María*. Its history is somewhat unique. The original was brought out in 1883, and for forty years has been recognized as one of the superlative modern novels. In the meantime several editions of the author's *La Hermana San Sulpicio*, *José*, *La Alegría del Capitán Ribot*, and his short stories have appeared on the American school market, though few would maintain their literary equality with *Marta y María*. Yet the situation is hardly to be wondered at, for *Marta y María* presents very contentious material, a study of religious mysticism somewhat exaggerated for the novelist's picture. Professor Martin has handled a difficult story very delicately; the inevitable cutting has made the result both interesting and, I believe, unobjectionable.

Printing and proof-reading are excellent. Only a few misprints are noted: *Natalie* for *Natalia*, p. x; *viente* for *veinte*, p. 21; *fuese* for *fuése*, p. 56; pp. 292-293 for 392-393 after Fitzmaurice-Kelly in the Bibliography; *blasfemia* for *blasfemia*, p. 219; *caliz* for *cáliz*, p. 222. The exercises are numerous and ingenious, there being plenty of *locuciones*, *cuestionarios*, *repasos*, translations into Spanish, and verb drills. These are segregated between the notes and the vocabulary, and are equally convenient for rapid or painstaking readers.

Vocabulary and notes are more detailed than usual, and sometimes more detailed than necessary. Occasionally, as in the case of *no era a propósito para tranquilizar a nadie* (p. 156, 13) the whole translation is given in both places, though the Spanish does not seem very difficult.

The notes are generally accurate and based on good authorities, though perhaps Professor Martin believes a little too much in rules as rules. Thus he does not go quite far enough in his explanation for the subjunctive with the temporal conjunctions (p. 164). In such instances an actual or implied future in the main clause makes the subordinate verb subjunctive because it implies indefiniteness in that verb (see my discussion of this question in *Hispania* VIII, 2).

Other comments on the notes I shall make as brief as possible. There seems to be no need for such explanations as that of p. 165,

10-23: *es largo de explicar y difícil* as standing for a more accurate conditional. Such present uses are normal to conversation. Again, on p. 165, 11-25, it would be more helpful to indicate what the original force of *por* and *para* is in forming conjunctions of purpose than to state that such force was lost in the present instance. The *de*-infinitive with passive sense is hardly confined to verbs of perception unless this class is carried well afield. Bello-Cuervo cites also [§1105(h)] those conveying "una afección moral." In Old Spanish the construction was frequent enough, and unrestricted to such verbs: *es de conplir*, Alix 658; *eran de poblar*, Cron 10a30. On p. 173, 47-18, the translation "for their friends" is misleading when called "literal." On p. 181, 86-18, *vaya* is more deserving of an explanation than *si quiero*. I do not know just what is meant by the note on *estuviese* (p. 185, 122-30). For p. 187, 134-15 it seems to me that "of nuns" is satisfactory.

Professor Martin's *Introduction* is quite adequate for a school text. It may be supplemented by *Armando Palacio Valdés*, Madrid 1925, written by Angel Cruz Rueda. Professor Martin generally refers to the author as Valdés—a use not without precedent—though Palacio Valdés is apparently preferred by literary historians.

*La fe* (1892) and *Santa Rogelia* (1925) deserve detailed discussion, since these are the only novels of Palacio Valdés, other than *Marta y María*, which depict a struggle for religious truth. Of these *La fe* is dismissed too peremptorily by the editor as an example of Goncourt naturalism. *Santa Rogelia* had probably not appeared when the *Introduction* was written, but it should be read by all those who are interested in the religious theme in Palacio Valdés. Through all three novels the mystic thread may be followed, feverish in *María*, ratiocinating in *Padre Gil*, and triumphantly instinctive in *Rogelia*. Professor Martin makes out a very good case for *María* everywhere except (p. 175) when he explains the mystic's attitude toward pain as a "deadening" of the senses. Perhaps it is—but in the last analysis no hard and fast line can be drawn between pain and pleasure. In their superlative phases they may well be identical.

Thus my criticism of Professor Martin's edition of *Marta y María* is entirely a matter of details. In the aggregate his work is accurate, painstaking, and appreciative far beyond the average in text-books, and I have no doubt that students of Spanish capable of real thought will find here abundant material to widen their mental horizons.

WILFRED A. BEARDSLEY

Goucher College

*EL SOMBRERO DE TRES PICOS*, by PEDRO A. DE ALARCÓN.

Edited with introduction, footnotes, exercises, and vocabulary

by CHARLES B. QUALIA. Johnson Pub. Co. 1927. XXI+256 pp.

In selecting a novel or drama for text-book editing, it is necessary to consider it from several points of view in order to decide its adaptability to courses in language or to those in literature. It may be "easy" to understand and yet the subject may be one that could be more easily discussed by college students than by those in preparatory schools, or it may be so essentially Spanish in atmosphere or in its satirical humor and lightness of touch that much of its value would be lost to those who are chiefly interested in the story, which is the case here in the opinion of the reviewer.

The editor of *El sombrero de tres picos* quite evidently has in mind the "young reader" of the "intermediate Spanish classes" below college grade, in his preparation of a story which, he states in his Preface, is "preëminently Spanish in color and tone and written with a high moral purpose." (!) Simplicity is the leading characteristic in the editing of the book. There is a short Biographical Sketch of Alarcón with brief descriptions of his works. More detailed accounts of some of the exciting events of his life would have added to the interest of the youthful reader. A longer account of the sources of *El Sombrero de tres picos* and the history of its writing are given in the Introduction.

The vocabulary is usually limited to one or two of the most common meanings of the words so that the more idiomatic uses are explained in the notes. The "direct method exercises" at the end of each chapter consist of questions which cannot be answered merely "yes" or "no," lists of idioms to be learned or used in sentences, grammar review especially of indirect discourse, and subjects for short themes.

Simplification has, however, been carried to an extreme in the placing of the notes at the foot of the page. In text-books designed for elementary and intermediate classes the notes should be at the end of the book, so that the student may be required to study and remember them, as in the case of the vocabulary, and not simply read from the notes in the class. For advanced work the case is quite different and the notes should be on the page with the text for the convenience of the student who has already acquired the fundamentals.

The vocabulary should contain every meaning of every word as used in the book, so that a correct translation can be obtained either by uniting the meanings of the different words as given or by using the translation of the idiom; the notes should be used for this purpose only when a more extended explanation is required. In a number of cases this is not done here, e.g. *entre dos luces* (16,11); the only translation the student would get from the vocabulary is "between two lights." If a word is used in a derived or special meaning the original or ordinary meaning should be

given, that later the student may not make an egregious error in his own themes, e.g. *hocico*, 45,17 and *entrañas* 50,22; *merced a* (19,17) means "thanks to" but *merced* does not mean "thanks." It should also be remembered that the ordinary High School pupil would not understand the English word "antonomasia," 16,17 "consistorially," 6,7 (a word not found even in all the English dictionaries), nor "excise" for *alcabala* 21,17.

The following words and phrases are either omitted or have inadequate meanings for the places indicated: *frutos civiles*, 21,7; *dos letras*, 21,12; *en cambio*, 30,16; *vaya*, 50,26; *discurrir*, 70,17; *cuartillo*, 95,24; *se cae de su peso*, 127,5; *pájaros de cuenta*, 136,8; *dar con*, 139,6; *tomaron por la escalera arribal*, 150,13; *corriente*, 172,6; *hecho un vinagre*, 181,9; *pide por esa boca*, 184,18.

*Encopetados* (16,13) is hardly "presumptuous" but *los de alto copete*, i.e. those of high category, of good families—the leading families of the place: *mantecado* (20,15) is not a "butter cake" in the common use of the word "cake" but a kind of rich cookie; *calavera* in 72,7 means a madcap (*hombre de poco juicio y asiento*, Acad. Dic.) rather than a "debauched fellow," although the latter meaning might be used in 165,21; *con que*, "so then" in 76,23, "well then" in 88,4; *desalmado* (87,16), "merciless, soulless," not "a dead man"; *media-fanega* (94,18) not "the measure" in the sense of the quantity to be measured, but the receptacle which contained a little over a bushel and which, turned over, could serve as a seat for *tío Lucas*; *picar* (101,9), does not require an object expressed as might be inferred from the vocabulary; *espetera* (105,11), a board on the wall of the kitchen containing hooks from which hang kitchen utensils etc.; *en fin* (170,26) "in short."

The most vital mistake in the preparation of the book is, that in the text-book edition of a novel "which is a faithful picture of Spanish provincial life and manners in the early nineteenth century" (Intro. p. XX) there is such a lack of explanation of these customs. To those who have lived in Spain the mention of such words as *faja*, *velón* at once bring to mind the correct idea, but what will be the mental picture of the High School student when he finds the words "sash" and "lamp"? Many of these points are shown very well in the illustrations, and if these were referred to after a detailed explanation in the notes, interest would be greatly stimulated and a much more accurate knowledge obtained.

"Party, gathering" brings to the American mind a very different thing from the Andalusian *tertulia* (16,13). Students will find the different hours of worship mentioned on page 16 rather confusing without a note. Each of the following should have a note: *parral* (19,15) and its use for shade; *falda de medio paso*, (27,7); *real* (34,15) as monetary unit of the time, now replaced by the *peseta*; *pelar la pava* (72,6) with reference to p. 71; *velón*

(75,11) and *candil*, (85,12); *bastón de autoridad*, (94,4); *piedra*, (106,14); *mantilla* (157,13); *faja*, (160,18).

*La Gaceta* (12,20) has been the official newspaper of Spain from the middle of the 17th century and still has that honor. The *puchero* (16,18) resembles a N.E. "boiled dinner" in that meat and vegetables are served together on the same plate but not with the liquid as is the case with the *guisado* or stew. *Sui generis* is a manner of walking peculiar to himself, caused, it is true, by his bow legs. *Picar* (67,6) seems to have been misunderstood in its use here from the form of question asked in the exercises. It means to pick off the grapes one by one, and as the Bishop *picó una sola vez* he took off one grape which he handed to his secretary. (Compare the directions given to Lazarillo de Tormes by his blind master—"Tú picarás una vez y yo otra, con tal que me prometas no tomar cada vez más de una uva.") *Cordonazo de San Francisco* (67,24) is literally a blow or lashing given with the rope worn as a girdle by St. Francis; hence a term used by sailors to denote storms, with the beating of the wind and the lashing of the waves, that come about the time of St. Francis's day, Oct. 4. In a broader sense it is used for the autumnal equinox. *Torta sobada* (68,10) is not a "cake" at all. *Torta* is a loaf made of a special kind of bread-dough mixed with olive oil and very thoroughly kneaded, with a bit of salt sprinkled over the top. It was considered as delicious for the *merienda* as muffins or buns at our five-o'clock-tea. *Embozo* (73,6) is not necessarily nor usually a "muffler," but the part of the Spanish cape that covers the neck and mouth when the lower right hand corner is thrown over the left shoulder. (See also 89,11 and 112,8.) *Trigo candeal* (93,16) is a special kind of wheat which gives very white flour and bread and is considered of superior quality, although no more nutritious than other kinds. *En capilla* (106,1): after a criminal has received the sentence of death he is taken to a special cell or room in which is arranged an altar to serve as a chapel. Here he remains until the execution and receives visits from his friends as well as the ministrations of the priest. *Alfiler de ochavo* (128,19) refers to those so large and strong that they would cost an ochavo apiece (Compare Cejador's note on *alfiler de a blanca*, in *La Lengua de Cervantes*). The *portal* (150,13 and 159,20) is the entrance or hallway. The *portón* is the big street door or in this case the gate between the street (84,10 and 102,25) and the little arbored courtyard; crossing this, one entered by the *puerta de la casa* (105,3) directly into the *cocina*, but in the city houses the *puerta* opened and still opens into the *portal* (74,2) or hallway, also called *zaguán* in Andalusia. There seems to be no connection between *manos lavadas* and "improper intentions" (177,25), unless one remembers that Pilate washed his hands before condemning Christ. In the same way the translation should be connected with the original idea in *vino de pulso*



(20,13), *derritiéndosele la gacha* (62,7), *déme un pié* (143,4), and *el cuarto estado* (175,9).

In addition to the above the historical references in *la de 1837* (39,13) and in *la guerra civil de los siete años* (187,22) should be explained. The reference to the story of Judith need not be limited to the Greek and Latin sources, as it is found in any Catholic Bible and in the Apocrypha of the Protestant one. Translations should be given of 72,15 and 100,1; line 17 on page 160 should be explained and the translation for 87,7 corrected. The use of the familiar pronoun should be explained in 74,10; the attention of the pupil should be called to the construction rather than the translation in 105,18; to the special use of *una poca* instead of *un poco de* (21,9 and 11); to the general use of such expressions as *hasta luego* (136,14) and that *que* means "for" and not "which" in 180,17.

The *Ejercicios* are not at all necessary for a book of this kind. Any class sufficiently advanced to use it should not be dependent on printed questions nor lists of idioms. If however they are to be used they should be carefully revised. In some cases phrases that Alarcón could use with good effect in the text sound very strange when transferred to the questions or the notes: for example, *se cae de su peso* (127,5) with no translation in the vocabulary is used on page 47 in an explanatory note on indirect discourse:

Se cae de su peso que en tablas así como éstas, no se pueden dar más que los cambios, más o menos mecánicos.

If the first phrase were changed to *Es evidente, así* were omitted, and *pueden* put into the singular, the sentence would be more easily understood by the student. In the same note, the last phrase should be entirely changed and also the note on page 174. III. *Usted* is abbreviated to *V.* in the text but in the questions it appears as *Ud.*, a form not explained in the vocabulary. *Sentimentalmente* (35 III 2) is not the usual form for the adverbial expression.

¿Cada cuándo llegaba el correo a Madrid? (14,5) is not good Spanish, and if it were there is nothing in the vocabulary to explain the meaning. Change *en camino* (52,1) to *de camino*. The question in 62,1 is not clear; *título* or some such word should be added. *Pues* should be omitted in 81,8 and the question changed. In 134,4 *le* should be inserted as in the second sentence in the same exercise. In 173,4 change *paró* to *terminó*. *Qué* should be used as interrogative adjective instead of *cuál* (22,3 etc.). Many other questions, though not grammatically wrong, do not sound Spanish.

The Bibliography contains references to a number of special articles on Alarcón and his works and also by name to the well known Spanish literatures on the period. To the Encyclopedia Britannica could be added Enciclopedia Universal Ilustrada, pub. by Espasa. The following text book editions of several of Alarcón's works should be noted in connection with those given:



El Capitán Veneno, ed. Guy E. Snavelly, New York, 1917 (?)

El Capitán Veneno, ed. G. G. Brownell, New York, 1901

Novelas cortas, ed. W. F. Giese, New York, 1906

El final de Norma, ed. L. P. Brown, New York, 1924

El niño de la bola, ed. R. Schevill, New York, 1892

Since the bibliography is so detailed, one wonders why no reference is made to translations of Alarcón's works.

The reviewer feels that *El sombrero de tres picos* should be considered as a piece of fine literature for college classes though not for preparatory and high schools, and treated as such, that the exercises should be omitted, the vocabulary should be fuller, and the notes on customs, history, and colloquial expressions much more extensive.

ALICE H. BUSHEE

Wellesley College

*TRES SAINETES EN VERSO POR NARCISO SERRA, JAVIER DE BURGOS, RICARDO DE LA VEGA.* Edited with Notes, Exercises, and Vocabulary by S. GRISWOLD MORLEY and W. J. ENTWISTLE. New York, D. C. Heath & Co., 1926.

One is grateful to the editors for making available three well chosen specimens of the *género chico* of the last century. The dates of the first performances range from 1859 to 1891. The first piece, *El Último Mono*, is naively philosophical, being a development of an aphorism of Alphonse Karr, viz: "What is equality? Everybody wishes to be the equal of those above him; no one accepts equality from his inferior." The second, *Los Valientes*, is an interesting *cuadro de costumbres*, in which masculine ideas of courage are laughed at good-humoredly. The third, *El Señor Luis el Tumbón*, is a very amusing farce, one of the big hits of the nineteenth century in this genre. Some of its broader bits of humor have been omitted. The variety is sufficient to catch the varying interest of a typical student group.

The Introduction gives the briefest possible notice of the *género chico* and of each of the three authors. Opinions will vary as to the amount of this sort of material to be desired in a text-book. My own agrees with that of the Editors. There is also a short (3 pp.) but sufficient discussion of the various verse-forms represented.

The language of these popular pieces presents unusual difficulties, which the Editors have, for the most part, successfully solved. They began by substituting literary forms for many popular words and have sought to render slang phrases and colloquialisms by including English equivalents in Notes and Vocabulary. As may be imagined, this was a difficult task, and their success has not been uniform. Hardly anything is harder to render from one language to another, or more ephemeral in

meaning than slang, and what finds common acceptance in one region may be unknown in another. For example, the phrase "pick of the fancy" (used to render *flor de la guapeza*) was entirely meaningless to a class of sophomores in a Middle Western university, and is probably not used anywhere in America. It is, of course, a good English colloquialism.

The Notes are generally accurate but not altogether well balanced. For instance, attention is called to the extremely common "future of probability" eight times, seven times by name and twice within four lines and in consecutive notes (pp. 122-123), while the use of *alegrarse* and following infinitive, without *de*, e.g. *me alegroirme* (p. 19, ll. 448, 449; see also p. 53, l. 441; p. 61, l. 566 *et passim*), a construction which is grammatically incorrect, although not uncommon in popular speech, is unnoticed. The passage on p. 22, ll. 516-518 needs a word of explanation. The note to p. 30, l. 39 might have added that *lo* is required with *todo* when the object precedes the verb, and optional, although customary, otherwise. In the note to p. 56, l. 480, the word "singular" should be added after "first person." The translation "Nothing slow about the boy, hey (sic)?" (p. 68, l. 693) is wrong. The question is asked literally, "Is the boy stupid?"

In the Vocabulary I have noticed the following, which are not adequately explained: *vamos de campo* (p. 44, l. 276); *conocimientos*, 'acquaintances' (p. 17, l. 382); *cosa de comérsela* (p. 33, l. 100); *cosas de mi mujer* (p. 85, l. 200); *data* (p. 20, l. 469); *dejar* (p. 110, l. 872 and p. 111, l. 914); *en sus días*, not 'at your at homes' but 'on your birthday' (p. 7, l. 124);  *echar remiendos* (p. 79, l. 54); *entre tanto* (p. 99) is wanting; *mi mujer se pone hecha un demonio* (p. 85, l. 206); *hasta otra* (p. 111, l. 913); *lado* (p. 115, l. 1022 and p. 118, l. 1107); *llevar* (p. 79, l. 36); *dar la mano* (p. 17, l. 405); *mayormente* (p. 111, l. 907-8); *¿qué te meles tú?* (p. 102, l. 666) is wrong in the Vocabulary but correct in the Notes; *mientras*, 'until' (p. 102, l. 663); *novillo* is not a 'steer'; *pasar* requires the meaning 'come in, enter' (p. 53, l. 448); *piazo e bárbaro* (p. 54, l. 460); *primero que* is wanting; *privada*, 'in a faint' or 'unconscious' (p. 117, l. 1097); *querer* (p. 14, l. 311); *salir* (p. 50, ll. 379, 386); *sangre* (p. 90, l. 347); *sofocada* (p. 16, l. 374); *hacer de las suyas* (p. 24, l. 563; rendered accurately it is a bit vulgar in English); *traer* (p. 53, l. 445); *venir* (p. 57, l. 498; p. 59, l. 538; p. 90, l. 365); *zarandear* (p. 84, l. 176); *zócalo*, 'wainscot' (p. 41, stage directions, l. 7).

Misprints are few. On page 59, first stage directions, for *Dicho* read *Dichos*; p. 104, l. 709, for *esos* read *esos*; p. 106, l. 765, for *tt* read *tí*. In the vocabulary *aquél* (as noun) is not accented although it is so in the text (p. 19, l. 456). Some of the asides are marked *A parte* and others not (see p. 16). The utility of the book is not at all affected by any of the preceding.

*Cuestionarios*, idioms to be memorized and applied, and English-Spanish exercises are provided.

ARTHUR L. OWEN

*University of Kansas*

*ESPAÑA* by A. MARINONI. Pp. X-126 with illustrations and maps. New York: The Macmillan Company, 1926.

Professor Marinoni has done a commendable work in *España* by presenting, in Spanish simple enough for the second year student, the outstanding facts about Spain and Spanish life. The author's aim, as stated in a foreword, is "to give a new incentive and inducement to further study and investigation of the language, history, and art of a nation which has contributed so much to the development of contemporary civilization."

He discusses briefly, of course—for a space of some one hundred and twenty-six pages allows him to do no more—the geography, agriculture, history, language, literature, music, and art of the great Spanish nation. In a final chapter he shows the influence of Spanish civilization in Latin America. All the facts necessary to his discussion the author gives, almost as if he were tabulating statistics, but in places his briefness is annoying. The chapters on the geography of Spain and the development of the Spanish language are heavy with detail, while there are wide gaps in the treatment of Spanish literature. He shows too great a partiality for the early writers and gives only a passing mention to those of the 19th and 20th centuries, and to the Romantic poets not even that. However we realize that Professor Marinoni's intention was to merely give a brief résumé, and the book supplemented with proper outside readings may prove to be valuable in intermediate Spanish classes.

The attraction of the text is its abundance of illustrations; and of especial value are the many reproductions of famous Spanish masterpieces in the chapter on Art in Spain ("Arte en España"). The book includes also maps of Spain, Central and South America, a vocabulary, and a Spanish *Cuestionario* for each chapter. There are no notes as such—there is an occasional footnote in English—but their omission will not be noticed, for the vocabulary takes care of all grammatical difficulties.

*España* will serve a two-fold purpose, for the student who studies it will be acquiring a valuable knowledge of Spain while he is increasing his efficiency in reading Spanish. The book fills a long-felt need and its value to the Spanish teacher is unquestionable.

LUCILE K. DELANO

*Louisiana Polytechnic Institute,  
Ruston, Louisiana*

*NORSE MYTHOLOGY*, Legends of Gods and Heroes, by PETER ANDREAS MUNCH, in the Revision of Magnus Olsen, translated from the Norwegian by Sigurd Bernhard Hustvedt. Scandinavian Classics, Vol. XXVII. New York, The American-Scandinavian Foundation, 1926. Pp. xx+397; Price, \$2.50.

Of more than ordinary general interest to all English-speaking teachers of languages and literatures is the last volume of the Scandinavian Classics, *Norse Mythology*. This book is "intended to serve alike the student of Old Norse literature, the reader of other literatures in which the ancient themes occur, and especially the general reader who has searched often and in vain for one handy volume to tell him of the Old Norse gods and their affairs." The work is an authoritative guide, and is calculated "to take its place with Bullfinch's *Age of Fable* and the other standard exponents of pagan life and belief." It is divided into three main parts—Myths of the Gods, Heroic Legends, and The Worship of the Gods—contains an indispensably useful index and eighty pages of lucid, scholarly notes. The text followed by Professor Olsen (of the University of Oslo) is that of the third edition (1922) of Munch's famous handbook.

There is one rather astonishing omission in the Bibliography (pp. 279-80). To the "list of the more important works in the field of Norse and Germanic mythology," there should certainly be added Viktor Rydberg's monumental *Undersökningar i germansk mytologi* (1886, 1889), of which the first volume was at once translated into English by Professor Rasmus B. Anderson of Wisconsin, and published in London by Swan Sonnenschein & Co., 1888-1891. Strange to say, however, the "Teutonic Mythology, by Viktor Rydberg," as Anderson's translation was called, does not seem to be known very well in America. Nor was it ever indicated that this translation was limited to the first volume. Nothing was said either by the translator or the publisher about a second volume. Rydberg also published in 1887 a condensed popular version of the Norse myths for young people, entitled *Fädernas gudasaga*. That the name of Rydberg should not even be mentioned by Professor Olsen is indeed a strange oversight.

However, the omission of the above information is after all a minor matter. The reviewer can assure the prospective reader and teacher that the latest publication venture of the American-Scandinavian Foundation, all of whose classics deserve to be better known, is a decided success, and *Norse Mythology* should prove a valuable, not to say essential companion volume to *The Prose Edda* and *The Poetic Edda*, both previously published by the Foundation.

ADOLPH B. BENSON

Yale University

## Books Received

### FRENCH

ALANIC, MATHILDE, *Le Maître du Moulin-Blanc*. Edited by C. W. Bell. Introduction, pp. 7-8; Text, pp. 9-160; Notes, pp. 161-183; Exercises, pp. 184-189; Vocabulary, pp. 190-248. D. C. Heath & Co., 1926. Price \$1.00.

"Mlle Alanic's works have long been popular, and are widely read in France. They are straightforward, healthy tales, written in a style which will be acceptable to those American readers who would combine the useful with the pleasant, and learn good French while enjoying an agreeable story." (Preface.)

BRIEUX, *La Française*. Comédie en Trois Actes. Edited by Simone de la Souchère Deléry and Gladys Anne Renshaw. Introduction, pp. v-xi; Text, pp. 3-102; Notes, pp. 103-112; Exercises, pp. 113-118; Vocabulary, pp. 119-150. The Century Co., 1927. Price \$1.00.

"Because of its interesting treatment of the differences between the French and the American temperament, this amusing three-act comedy will appeal particularly to the teacher who wishes to make clear the French viewpoint. . . . Although the plot is simple the play is interesting throughout and the situations are humorous." (Publishers' announcement.)

REBALD, AIMÉ, *Malficeli*. Edited by R. P. Jago. Introduction, pp. 9-10; Text, pp. 11-102; Notes, pp. 103-109; Exercises, pp. 110-119; Vocabulary, pp. 120-148. Illus. D. C. Heath & Co. Price \$0.80.

"'Dog stories' are always popular, because dogs are always lovable, be they large or small, handsome or ugly. So, having discovered a particularly good story of a dog, a study of whose career forms an excellent introduction to French life and manners, we lost no time in securing from its publishers and from its author their gracious consent to the preparation of a school edition." (Preface.)

ERCKMANN-CHATRIAN, *Madame Thérèse*. Introduction by George W. Rollins, pp. iii-vi; Text, pp. 1-189; Notes, pp. 191-211; Exercises by Noëlia Dubrule, pp. 213-220; Vocabulary by the same, pp. 221-289. Ginn & Co., Boston, 1927. Price \$0.80.

HUGO, VICTOR, *Les Misérables*. Edited by Flora Campbell. To the Student, pp. vii-ix; Text, pp. 3-184; Notes, pp. 185-202; Exercises, pp. 203-240; Vocabulary, pp. 241-315. Illus. D. C. Heath & Co., 1927. Price \$0.88.

"The present abridgment is the result of a twofold aim: first, to bring together the most characteristic and interesting parts of the novel; second, to give the student a picture, faithful even if brief, of the entire sweep of Hugo's stupendous story." (Preface.)

FRANCE, ANATOLE, *Le Livre de Mon Ami*. Adapted by V. F. Boyson. Introduction, pp. 4-8; Text, pp. 9-134; Notes, pp. 135-162; Vocabulary, pp. 163-204; Phrases and idioms, pp. 205-210. Oxford University Press, 1926.

"*Le Livre de mon ami* is one of his earlier works. It is a handful of memories, and begins with a dedication of singular grace and simplicity, touched with the warmth of human tenderness rarely found in Anatole France." (Preface.)

ADIE, C. J. M., *The Essentials of French Syntax*. Text, pp. 1-54; Index, pp. 55, 56. Oxford University Press, 1927. Price \$0.70.

"The following notes are now tentatively republished as possibly providing the essential minimum of French syntax required by candidates for the School Certificate." (Preface.)

LA ROCHEFOUCAULD, *Maximes*. Edited by Robert L. Cru. Introduction, pp. v-xxi; Text, pp. 1-136; Notes, pp. 139-155. Illus. Oxford University Press, 1927. Price \$1.00.

La Rochefoucauld's celebrated Maxims, his chief title to fame, are here made accessible to the student of French.

*Dix Contes Modernes des Meilleurs Auteurs du Jour*. Edited by H. A. Potter. Text, pp. 1-72; Notes, pp. 73-80; English Paraphrases, pp. 81-96; Vocabulary, 97-136. Ginn & Co., 1927. Price \$0.60.

"The following collection of short stories contains material which is absolutely new. . . . The stories are all fairly easy, adapted to second-year reading, and even to third-year classes in preparatory schools and to first-year students in the higher institutions." (Preface.)

LAZARE, JULES, *Lectures Faciles*. Leçons de Choses, pp. 1-18; Anecdotes et Historiettes, pp. 19-51; Exercices de Mémoire, pp. 52-61; Questions and Exercises, pp. 63-80; Vocabulary, pp. 81-108. Ginn & Co., 1927. Price \$0.56.

"The purpose of this little reader is twofold. First, it aims to enlarge the active vocabulary of the beginner by means of object lessons dealing with the things of everyday life. . . . Secondly, it aims to interest the pupil by putting into his hands a series of short stories and anecdotes, some of which he has already read in English." (Preface.)

LUCAS, ST. JOHN, *A Book of French Verse*. New and enlarged edition. Oxford Press 1927. Introductory Notes, pp. 1-27; Texts, pp. 29-269; Explanatory Notes, pp. 271-296; Indexes, 297-302.

BRENNER, CLARENCE D. and GOODYEAR, NOLAN A. *Eighteenth Century French Plays*. Introduction, pp. vii-xix, Texts (15 plays, each with brief biographical introduction), pp. 1-561. The Century Co., 1927. Price \$4.25.

"The purpose of this book is to include within the compass of a single volume a series of representative plays illustrating the principal phases of eighteenth century French drama. . . . Standard texts . . . have been used, and modernizations . . . have been introduced . . . in order to make the text easily intelligible. . . . No excisions of any kind have been made." (Preface.)

MADAME DE LA FAYETTE, *La Princesse de Clèves*. Edited by Maurice Baudin. Notice (in French), pp. v-x; Text, pp. 3-224; Notes (in French), pp. 225-243. Front. Oxford Press. 1927. Price \$1.15.

Advanced classes in French literature will appreciate this scholarly and attractive edition of a 17th century classic.

#### GERMAN

DECKER, W. C. *Semper der Jüngling von Otto Ernst*. Introduction (pp. IX-XV), Text (pp. 1-98), Grammatical Exercises (pp. 100-129), Notes (pp. 131-144), Vocabulary (pp. 147-211). Ginn and Company. Price \$.80.

"A plea is made for reading more books by living authors whose works are written in the language of today and whose reactions and points of view are those of modern men and women. Furthermore, the textbooks on methods of teaching modern languages emphasize the desirability of reading material which has an informational value and is at the same time adapted to the interests of the pupils. 'Semper der Jüngling' seemed to meet all of these requirements." (Preface.)

HAGBOLDT, PETER. *Essentials of German Reviewed*. The exercises are divided into 16 lessons (pp. 1-57). Grammatical appendix (pp. 58-114). Vocabulary (pp. 115-143). Price \$1.60.

A new text in the University of Chicago Junior College Series. The preface states that the book attempts to furnish a great variety of direct-method exercises on all essential points of German grammar. Review questions at the beginning of each lesson emphasize the principal points of grammar involved. An index of specific exercises enables the instructor to take up the problems in any sequence he may think wise, and to refer deficient students to a definite set of corrective exercises for each difficulty.

STORM, THEODOR, *Immensee*, edited by Bayard Quincy Morgan and Elmer O. Wooley. Introduction (pp. VII-XIX), Text (pp. 3-51), Notes (pp. 53-80), Grammatische Übungen (pp. 81-



111), Appendix (pp. 112-139), Vocabulary (pp. 141-214). D. C. Heath and Company, 1927. Ill. Price \$0.84.

This new edition of the most popular text used in High School and College German is based upon the authorized edition of Albert Köster. "Quite new is the material included in the Appendix. Many teachers will welcome these selections, some of which are quite difficult of access, and all of which throw additional light on the inception, composition, or interpretation of the story."—"The Exercises include not only German questions, grammar drill, translation work, and practice in word formation, but also some outlined themes for free reproduction, suitable for the use of teachers who employ types of Direct-Method instruction." (Preface.)

#### ITALIAN

CLARK, CHARLES UPSON, *Italian Lessons and Readings*. Introduction (pp. xvii-xxxi), 33 lessons (pp. 1-202), selections for reading (pp. 203-263), business correspondence (pp. 265-278), grammatical appendix (pp. 279-297), grammatical index (pp. 298-300), Italian-English vocabulary (pp. 301-375), English-Italian vocabulary (pp. 376-398). World Book Co., 1927. Price, \$2.00.

Attractive beginners' book for Italian, combining grammar, exercises, and reading, by a well-known classical scholar and former director of the School of Classical Studies in Rome. Logically arranged, with attention to Latin derivations and parallels. Pronunciation indicated by English equivalents (*malocchio* = *mah-lawk-kee-oh*). Beautifully printed and illustrated. Interesting and appealing to esthetic sense and desire to learn.

RUSSO, JOSEPH LOUIS, *Elementary Italian Grammar*. Introduction (pp. 1-15), 50 lessons (pp. 17-252), poems (pp. 253-260), grammatical appendix (pp. 261-282), special vocabularies for wall-charts (pp. 283-287), Italian-English vocabulary (pp. 289-315), English-Italian vocabulary (pp. 316-335), grammatical index (pp. 337-342). Heath, 1927.

Thoroughly modern and teachable elementary Italian textbook. Arrangement similar to that of Hills and Ford *First Spanish Course* as enlarged by inclusion of picture-material, in this case organic to lessons. Careful attention to pronunciation. Varied exercises (completion and substitution devices as well as oral and written composition); review lessons and exercises. A practical and reliable book.

H. G. D.

#### SPANISH

BROWN, SHERMAN W., *Estudios gramáticos españoles*. Classroom expressions (pp. xi-xii), 22 lessons (pp. 1-96), summary of grammar (pp. 97-161), verb-lists, etc. (pp. 163-169), Spanish-

English vocabulary (pp. 171-196), English-Spanish vocabulary (pp. 197-207), index (pp. 209-211). Knopf, 1927.

Systematic review of grammar for second-year college or third-year high school pupils. Model texts reconstructed from popular writers of Spain and Spanish-America (Valera, Palacio Valdés, Bécquer, Alarcón, Taboada, Ricardo Palma, etc.) *Cuestionarios*, oral drill, substitution and completion exercises, written composition. Useful summary of grammar in appendix.

BUCHANAN, MILTON A. (Compiler), *A Graded Spanish Word Book*. Introduction (pp. 3-14), Part I (alphabetical list of words eliminated from the count) (pp. 15-17), Part II (words arranged by order of merit) (pp. 18-104), Part III (alphabetical list of words, with frequency, range and merit numbers) (pp. 105-195). Toronto: University of Toronto Press, 1927. Paper. Price, \$1.00.

One of the first fruits of the Modern Foreign Language Study, published under the auspices of the American and Canadian Committees. Results of a frequency count based on 1,200,000 running words from classical and modern dramas, novels, and verse, folklore, prose (history, biography, travel, description, etc.), technical and scientific literature, and periodicals (daily, weekly, scientific). Valuable for preparation of drill material, for testing grammars and textbooks, for preparing minimum vocabulary standards, etc.

PÉREZ GALDÓS, BENITO, *Gloria: Novela de costumbres*. Edited, with introduction and bibliography (pp. vii-xiv), notes (pp. 163-174), direct-method exercises (pp. 175-196), and vocabulary (pp. 197-256) by Alexander H. Krappe and Lawrence M. Levin. Text, 160 pages. The Century Company, 1927. Price, \$1.35.

Abridgment (700 pages to 160) of hitherto unavailable novel of Pérez Galdós, with modern exercises and usual editorial apparatus. Not only retains "rather erratic punctuation of the Madrid edition of 1920" (Preface) but also retains graphic accents on *a* and *o* throughout text and usually in notes, though following modern system of accentuation consistently in exercises and vocabulary. Desirable addition to second-year material.

JOVELLANOS, GASPAR MELCHOR DE, *El delincuente honrado*. Edited, with introduction (pp. vii-xxvi), notes (pp. 61-70), exercises (pp. 71-83), and vocabulary (pp. 85-116), by H. Chonon Berkowitz and Samuel A. Wofsy. 58 pages text. The Century Company, 1927.

Pioneering edition of an 18th century play, to be ranked with Kany's edition of Ramón de la Cruz. Scholarly notes and introduction, with good general outline of 18th century drama; meticulous care in preparation and proofreading. Suitable for second-year work and especially for "survey" courses.

KNIGHT, W. E., *España y el Nuevo Mundo*. Text and exercises (pp. 1-134), bibliography (p. 135), vocabulary (pp. 138-185). Johnson Publishing Company, 1927.

A reader of intermediate grade, dealing with the history, adventures, and heroic deeds of the Spanish discoverers and *conquistadores* of America. Oral and written exercises follow each of the fourteen chapters of the text. Footnotes. 44 illustrations.

PALACIO VALDÉS, ARMANDO, *Short Stories*. Edited, with introduction (pp. vii-ix), notes (pp. 143-157), and vocabulary (pp. 159-251), by Albert Shapiro and Frederick J. Hurley. Text and exercises, 140 pages. Holt, 1926. Price, 96 cents.

Eight short stories from Palacio Valdés in an authorized edition. Oral and written exercises, utilizing substitution and completion types, follow each story. Unusually good drill on the subjunctive. Satisfactory notes and vocabulary. Most of the material not otherwise available for American classes.

PLACE, EDWIN B. *Manual elemental de novelística española*. Historical sketch of the short novel and tale during the Golden Age (pp. 19-87), followed by a bibliography (pp. 89-123), and index (pp. 125-133). Madrid: Victoriano Suarez, 1926.

Useful handbook of Spanish novelesque literature. Outline of development of *novela italianizante*; the *Novelas ejemplares* of Cervantes; other works. Chronological tables (to 1700) of the oriental tale, the novel of chivalry, the sentimental novel, the historical novel, the *novela morisca*, the dialogue novel, the pastoral novel, the Byzantine novel, and the picaresque novel, as well as the short novel and tale. Citations of editions and of literature and criticism bearing on works listed.

H. G. D.

#### GENERAL

STAUFFER, RUTH M. *The Progress of Drama through the Centuries*. Macmillan 1927. 696 pp.

"Although the book is especially planned for class use, it should prove valuable to the general reader, or to dramatic clubs, as well." (Pref.) Chapters on Greek and Roman Drama, Mediaeval Period, the Renaissance on the continent and in England, French Drama in the 16th and 17th centuries, Restoration and 18th Century Drama in England, France, and Germany, and Nineteenth Century Drama. Eighteen complete plays are reprinted by way of illustration.

HUBBELL, JAY B. and BEATY, JOHN O. *An Introduction to Drama*. Macmillan 1927. 838 pp.

The book "is planned both for courses in types of literature and for advanced courses beginning a systematic study of the drama." The ten chapters are: the drama of Greece and Rome; the rise of

drama in England; the drama of the Elizabethan age; the classic drama of France; the drama of the Restoration; the drama of the eighteenth century; the drama of the nineteenth century; Ibsen and the contemporary drama; the one-act play. Twenty-nine complete plays are included in the volume, very few of which duplicate those given by Miss Stauffer.

WEEKLEY, ERNEST, Surnames. Dutton, reprinted 1927. 364 pages. \$2.50.

Mr. Weekley, who is engaged on a Dictionary of English Surnames, and who has published a book on the "Romance of Names," attempts in the present volume to "treat much more completely, and hence more ponderously, of certain groups of surnames which I have investigated with some approach to thoroughness. It includes a very large proportion of names of etymological interest . . . hardly any of which have been hitherto explained. . . . The index contains some six thousand existing surnames, including a certain proportion of French and German names and a sprinkling from other countries."